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OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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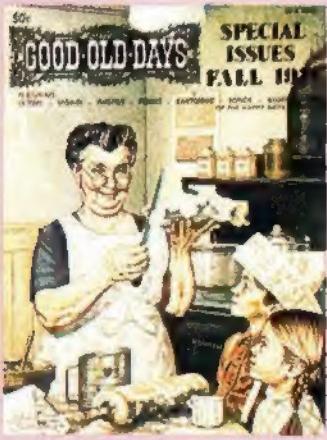
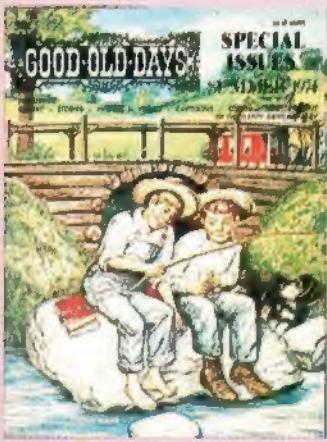


Kate Greenaway Doll
Cover Story

Library of American
Quilt Patterns
(New Column)

Wool Embroidery
on Burlap

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OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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CLASSIFIED ADVERTISING
MARIE JANVRIN

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from your Editor

As a trafficker in words, I have always been fascinated by etymology, which the dictionary defines as a study of word origins. A great deal of history can be assimilated while attempting to track down a word's obscure beginnings. To the curious, it becomes an exercise in discipline, for every page in a book of words and phrases seems to have a hundred beckoning side tracks, tempting one down various avenues of thought, until the original object of the search is likely to be forgotten.

My purpose, at the outset, was to discover for you the meanings and possibly the origins of a few words frequently found in the older publications. Why, for instance, did our forbears call a doily a d'Oyley? And what is an antimacassar?

Armed with my Dictionary of Needlework (1882), Brewer's Dictionary of Phrase and Fable, several yellowed volumes from the last century, and an ancient lexicon which had once belonged to my grandfather, I was able to discover that in the seventeenth century, "doyley" denoted a kind of woolen material. It was named after the Doyleys, who were linen drapers in the Strand from the time of Queen Anne until 1850. How it came to mean a lace table mat is anybody's guess.

Of course you knew that Macassar was a kind of hair oil, and Victorian ladies made liberal use of antimacassars in an attempt to preserve the upholstery, but did you know that corduroy was once Cord du Roy, from the French, and was a cloth reserved for royalty?

Linsey-woolsey is a word which has always tickled my fancy. It's a combination, as one might suppose, of Linsey (a coarse mixed material of wool and flax, named after the town of Linsey, in Suffolk), and Woolsey, which is a mixture of cotton and wool.

Have you ever heard of Fool's
Continued on page 56

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KATE GREENAWAY DOLL



At the suggestion of a reader, we asked Jen Kost, a contemporary designer of dolls who is known for her needle-sculpturing, to create for us a doll in the manner of the Kate Greenaway figures which we have been publishing over the past several months. We hope that those of you who have become Kate Greenaway "fans" will enjoy trying this doll.

Kate Greenaway, British born (March 17, 1846) artist and illustrator of Christmas and Valentine cards and children's books, captivated the hearts of the people with her originality and her genius as "interpreter-in-chief" of childhood. Her universal appeal to the human heart in her dainty watercolor portrayals of children brought many imitators, and has kept her works a favorite; even after her death (November 6, 1901), some seventy-four years ago.

Her talent for drawing and writing began at an early age. She loved dolls, and had many. She made numerous outfits for them. Her dolls ranged in size from her much beloved "Gaurca", some 45" long, down to the small "penny woodens" - "Queen Victoria and Prince Albert", each costing a half penny. In later life, she still often used the dolls as ideas in her illustrations, creating new and different costumes for them and the children she also used as models.

She chose fashions that were popular at the close of the eighteenth century. In later years, her illustrations were to start a new fashion vogue. The style adopted by Kate was known as the French "Empire Look". High waists, not very full dresses of thin white, or pastel cottons were worn. Now for the first time that fashion history mentions, pantaloons were always worn. Sometimes slender slips were also worn. Wide satin sashes were tied just under the arms, with large bows in back. The bonnets had ribbons and bows also.

As many of the lace factories of France had been destroyed during the French Revolution, lace was used sparingly. Ruffles were made of white or matching dress materials and used for trim.

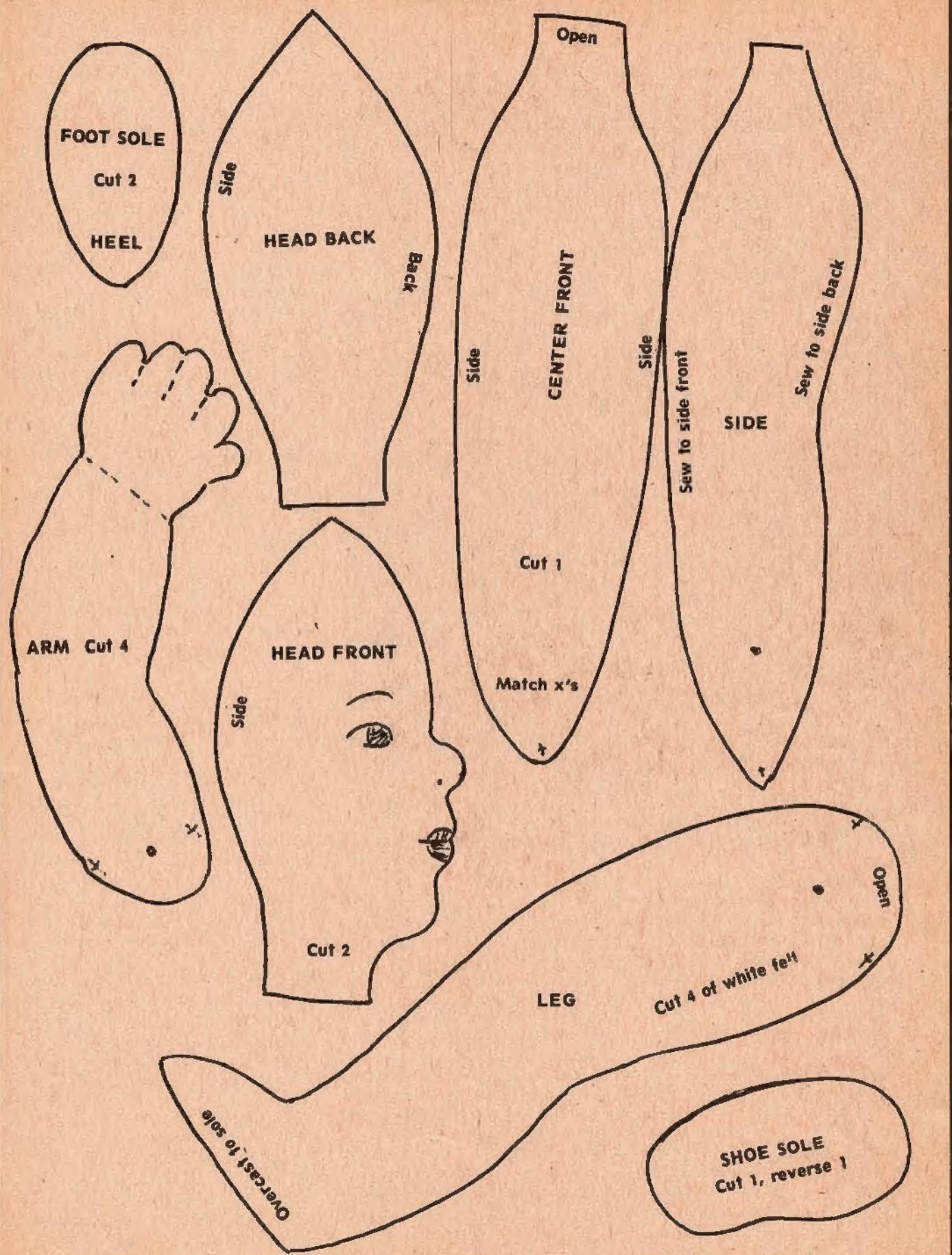
Shoes were flat no-heeled, or low-heeled slippers in kid or satin and in colors. Stockings were white with fancy clocks in colors on the sides. I have used white felt for the doll's legs to simulate stockings, instead of making additional ones.

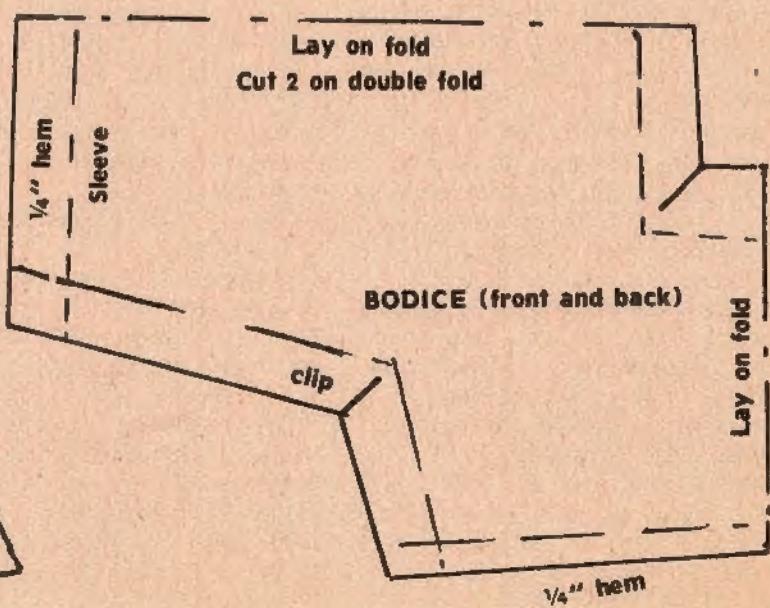
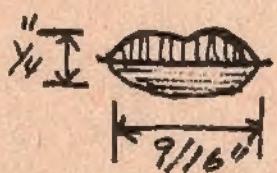
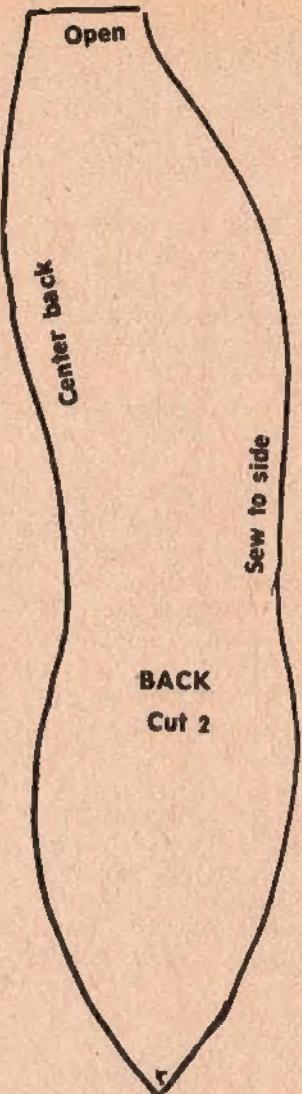
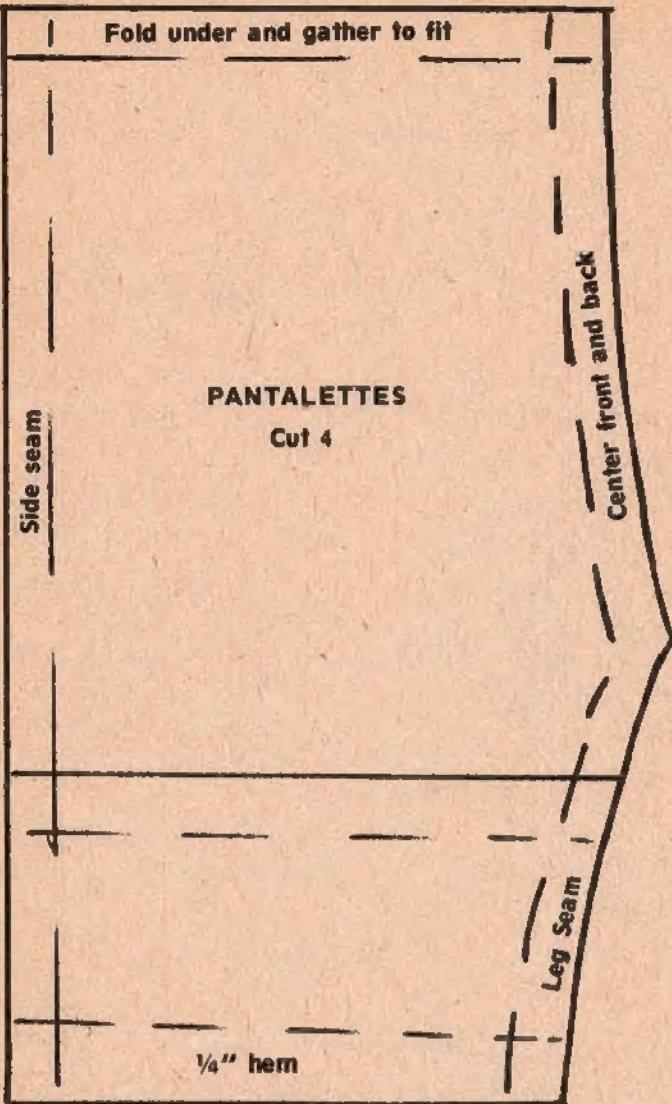
Haircuts were short and curls turned toward the face. However, some of the older women wore their back hair long and done up on top of their head, with ribbons entwined about it.

Materials Needed:

Skin-tone felt for body; white felt for legs
Scraps of green felt for shoe tops; tan for soles
Cardboard for innersoles
Gift-tie yarn for hair in brown, or blonde
Batiste for dress in green; white for pantaloons and bonnet
2-ply embroidery thread in blue, white, brown for eyes and brows; rose for mouth
Sewing thread to match; pins, needles, scissors, thimble and measuring tape
Satin ribbon for dress tie and for bonnet in $\frac{1}{2}$ " wide green, and $1\frac{1}{2}$ " wide in white, about $\frac{3}{4}$ yd.
Scraps of $\frac{3}{4}$ " wide white lace for sleeve ends
Tiny buttons for dress bodice back in white or green
Polyester fiber for stuffing
White glue; black felt-tipped marker
4 small buttons for use in attaching arms and legs to body

Continued on page 5





KATE GREENAWAY DOLL

Construction Steps

Body: Pin backs together and overcast center seams; overcast back to sides; sides to center front, leave neck open. Turn right sides out and stuff firmly through neck opening.

Arms: Pin together in pairs, overcast edges, leaving tops open; turn, stuff; whip top edges closed. Stab stitch fingers; run gathering thread at wrist to accent. Attach arms to body with long needle, strong thread, and two small buttons on outside of each arm. (See Illustration.)

Legs: Pin together in pairs, overcast front and back seams, leaving tops and bottoms open. Pin foot soles in place and overcast. Turn, stuff firmly; whip tops closed. Attach to body, the same as arms. (See Illustration.)

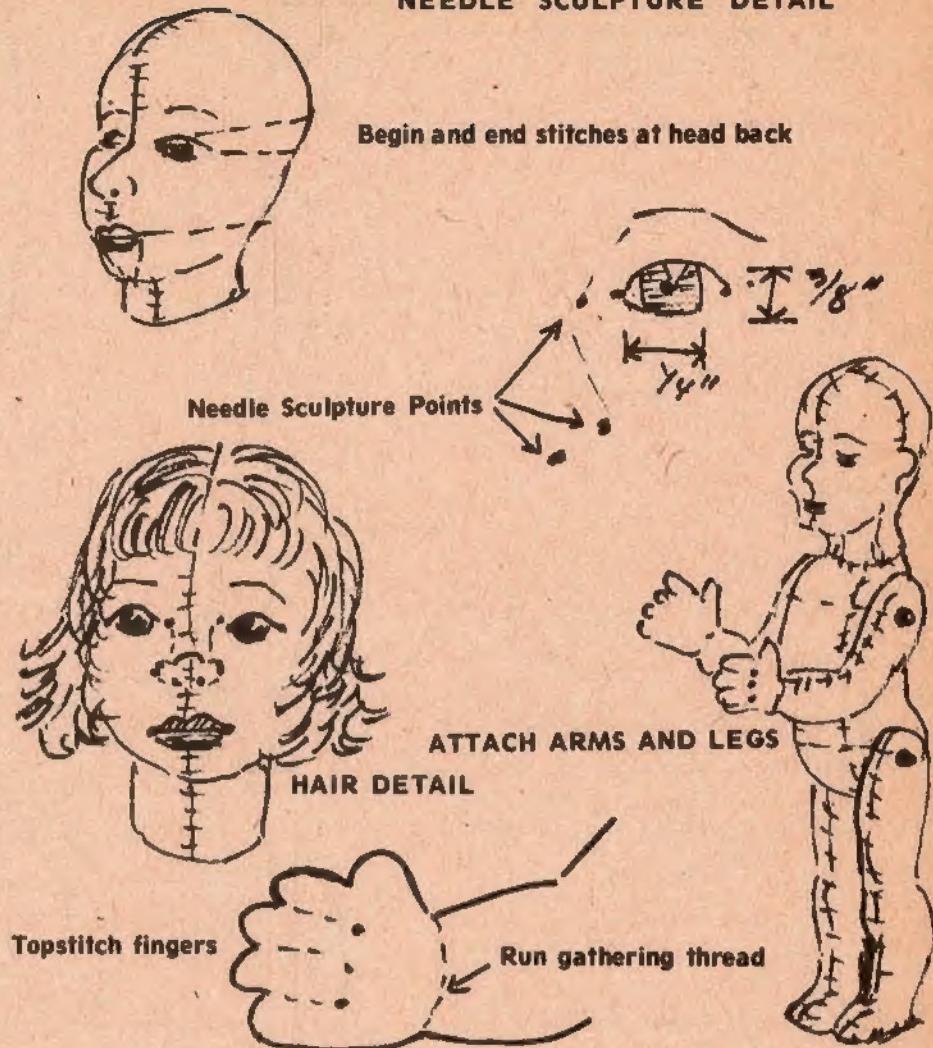
Head: Pin center head fronts together. Backstitch close to edge, taking tiny stitches. Pin center head backs together, overcast seams; pin back to front, overcast side seams; turn head carefully through neck opening; stuff firmly. Add dab of glue into neck opening, insert small stick (for strengthening) half-way down into head-neck. Do same at body-neck and insert rest of stick. Pin head-neck to body-neck to hold and slip stitch to hold.

Features: With 2-ply embroidery thread, satin-stitch eyes. Begin stitches about $\frac{1}{8}$ " from center seam. (See Illustration.) Make white highlight. Make dot in eye center with felt-tipped marker. Outline-stitch eye and brows in brown. Satin-stitch top part of mouth in vertical stitches; make horizontal stitches on lower part.

Needle-Sculpture: Take a stitch at each corner of eyes and mouth. Begin and end stitches at head back, pull up thread to indent corners; tie off thread. Take stitch from outer corner down through chin and back out other corner of mouth, pull up thread; repeat, then tie off at head back. Take a stitch through nose (even with eyes) at flare points and at nostril, to indent and accent these areas. (See Illustration.)

Hair: Cut three 5" lengths of yarn, pin to head top with 1" extending over forehead for bangs. Untwist each strand, hold flat and backstitch in place. Cut five 7" lengths, lay over first layer, pin to hold and back-

NEEDLE SCULPTURE DETAIL



stitch, making center part. Take stitches around head to hold hair in place where needed. Set hair on pins, spray with hair-set; let dry, remove pins and shape to suit.

Clothes

Pantalettes: Cut two of white batiste. Sew side seams, center front and back seams. Take tucks and make $\frac{1}{4}$ " hem in lower legs. Turn under waist edge, gather to fit doll, sew to hold.

Shoes: Make of green felt with tan soles. Overcast tops to soles. Lap center back seams and topstitch. Glue in cardboard innersoles, glue two felt heels on each shoe. Place dab of glue in each shoe and place on doll.

Bodice: Lay on double fold and cut two (1 for lining). Pin right sides together and sew side seams, turn right sides out. Turn in neck, sleeve ends, and back edges, baste to hold. Gather $\frac{3}{4}$ " wide lace to fit sleeve ends, sew in place. Cut $1\frac{1}{8}$ " wide strip material for neck ruffle. Hem

one edge $\frac{1}{8}$ ", gather top edge to fit neck; pin in place and topstitch.

Skirt: Cut 19" long by 6" wide strip of matching material. Hand-hem $\frac{1}{8}$ " one edge. Gather close to top edge, fit to skirt. Turn lower edge of skirt under $\frac{1}{8}$ ". Pin ruffle in place and topstitch.

Place dress on doll, lap back edges of dress, pin to hold; slip stitch closed, adding tiny buttons on top to simulate button fastenings. Tie white satin ribbon around doll with bow to back.

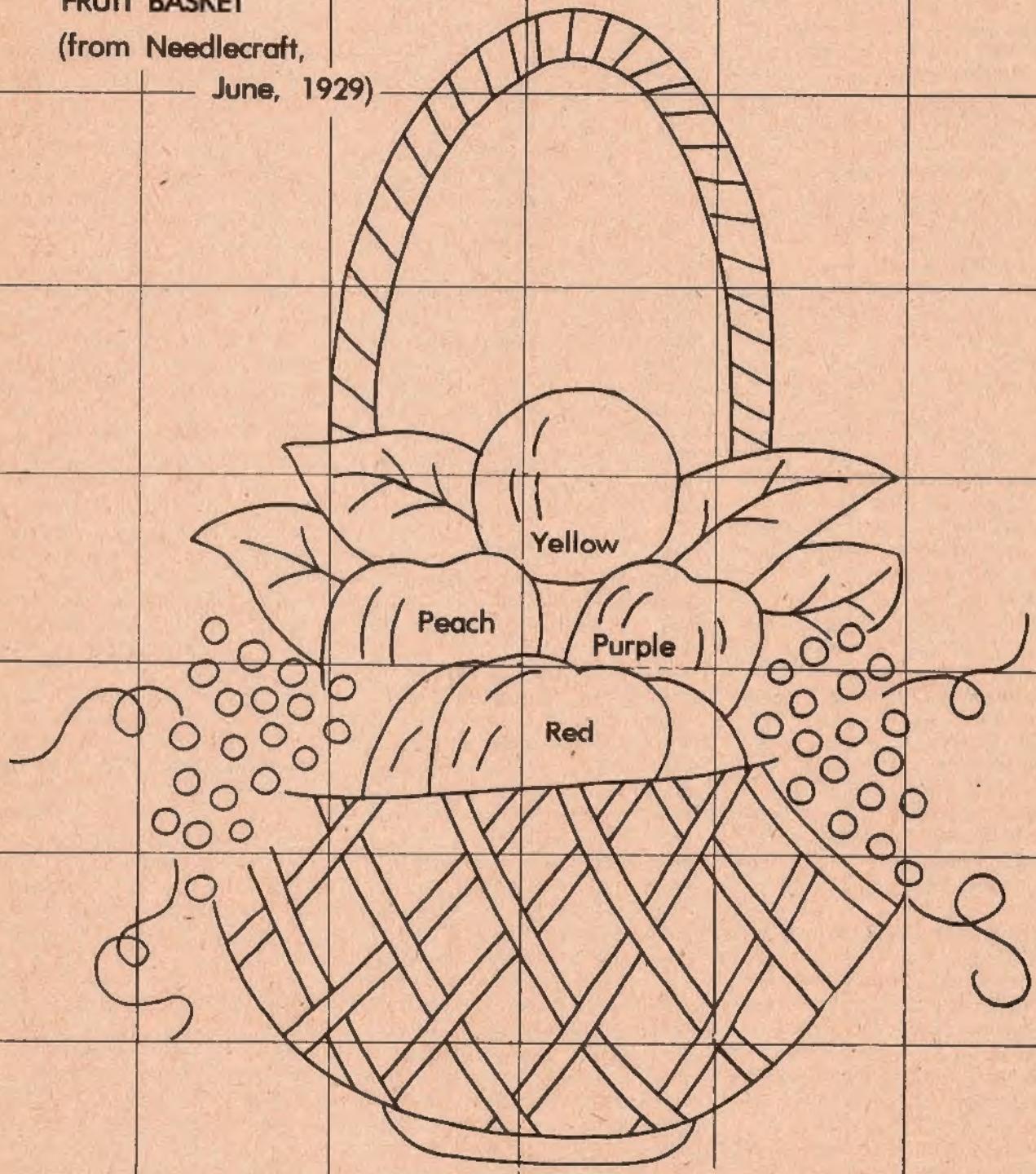
Bonnet: Cut 7" circle of white batiste. Make $\frac{1}{8}$ " hem around edge. Mark 1" dotted line beyond hemmed edge. Gather on this line. Fit onto doll's head. Pin to hold. Fit strip of green satin ribbon around head (over bonnet), lap ends, pin to hold and sew in place. Make $2\frac{1}{2}$ " wide bow and sew over lapped ends, with bow at head front.

Jen Kost, Rt. 2, Box 30, Mountainburg, Ark. 72946

FRUIT BASKET

(from **Needlecraft**,

June, 1929)



1 Square = 2 Inches

" " ? " " ? " " ?

Query & Quote

In response to the request by Mrs. F.A. Young for instructions for making the pictured motif for a knitted bedspread (April-May 1975 issue, page 51), I should like to send you my instructions, written after having successfully copied the piece from the published photograph.

A TRIANGULAR BEDSPREAD MOTIF

Cast on 40 stitches.

Row 1: Purl across.

Row 2: Knit across (right side).

Row 3: Purl 2 together, yarn over.

Repeat across. End; purl 2 together (39 sts).

Row 4: Knit each stitch and yarn over.

Row 5: Repeat row 3 but end; purl 2 together, purl 1 (38 sts).

Row 6: Repeat row 4.

Row 7: Knit 5, purl 28, knit 5.

Row 8: Knit 4, slip 1, knit 1, pass slip stitch over knit stitch (pss0), knit 26, knit 2 together, knit 4.

Row 9: Knit across.

Row 10: Knit 4, slip 1, knit 1, pss0, purl 24, knit 2 together, knit 4.

Row 11: Knit across.

Row 12: Knit 4, slip 1, knit 1, pss0, knit 22, knit 2 together, knit 4.

Row 13: Knit 5, purl 22, knit 5.

Row 14: Knit 4, slip 1, knit 1, pss0, knit 20, knit 2 together, knit 4.

Repeat rows 9-14 having 2 fewer stitches between decreases on each even numbered row until 10 stitches remain. End with row 11.

Then:

Row 36: Knit 3, knit 3 together, knit 4 (8 sts).

Row 37: Knit across.

Row 38: Knit 2, knit 3 together, knit 3 (6 sts).

Row 39: Knit across.

Row 40: Knit 1, knit 3 together, knit 2 (4 sts).

Row 41: Knit across.

Row 42: Slip 1, knit 1, pss0, knit 2 together (2 sts).

Row 43: Knit 2 together.

Bind off last stitch.

Mrs. Nealeigh and I have only recently discovered this delightful magazine and have introduced several of our acquaintances to it. We are most interested in all forms of

needlecraft and textiles, especially those of our historical past. We are both spinners of flax and wool and do some other fibers besides, such as dog hair. Our flax wheel is about 75 years old and our large wool wheel is well over 100 years. Both spin a wonderful thread. I am a professional hand loom weaver and lace maker. I have done quite a bit of bobbin or Brussels lace and give instruction in the method.

If readers would like to teach themselves the basics of bobbin lace, I would suggest McCall's Needlework Treasury, available at most bookstores and needlework counters. After some facility is gained, patterns in the DMC Encyclopedia of Needlework are quite exciting.

Thomas T. Nealeigh, The Wool Wheel, 135 East Fifth St., Greenville, Ohio 45331

As I have used many of the old patterns for crochet, I hope that in writing this note I will be of help to many beginners. Patterns from England and very old patterns differ from our modern American patterns. The slip stitch is the same, but a double crochet should be read as a single crochet, a treble as a double, and a long treble is what we would call a treble. If a hole is called for, this is 1 single, 2 chain, 1 single in 3rd stitch. A bar is 1 double crochet, 5 chain, 1 double crochet in the 6th stitch. A lacet is 1 double crochet, 2 chain, 1 single in the 3rd stitch, 2 chain, 1 double in the 3rd stitch. On the second row of the crochet, you will find that a bar will come over the lacet, and a lacet will come over the bar, thus giving a very lacy filling design used in edgings.

Maltese Lace, commonly known as Hairpin Lace, was made on the island of Malta. The forks could be 2,3,4,5 or 6 prongs, or 1 fine prong and one wide one, one or two inches wide. This lace was used for church vestments. The Italian ladies of that day liked it so well they used it for their underclothing and for shawls. In the 1800's it came to America, where it became popular for handkerchief trim, made in fine thread,

on what else but milady's hairpin. Many fine examples of the forks, made of wood or bone, are in the British Museum in London. Dorothy Hatcher, 369 Crescent Drive, Hilliard, Ohio 43026

CROCHETED AND WOVEN NYLON STOCKING RUGS

These are narrow rugs, limited by the width of the stockings after you cut the feet and garter runs off. Panty hose can be used by cutting off the foot and panty. When panty hose are used, you will have to add to the width of the crocheted base to allow for the extra length in the panty hose leg. Directions are given for nylon stockings.

Yarn used can be orlon or wool which you can purchase at the stores, or 2 or more strands of wool or orlon, depending on thickness, which you have unraveled from old socks and sweaters. Your crocheted stitches should be about $\frac{1}{4}$ inch in diameter to be firm enough to support the weight of the nylon stocking.

Crochet chain 24 inches long, chain 5, turn and double crochet in 8th chain from hook - one double crochet space made - and continue to make double crochet spaces to the end of chain. Chain 5 and turn and continue in the same manner for the desired length. 2 spaces will equal approximately an inch.

When you have finished the desired length, tie end securely, and lay flat on card table. Starting at the right bottom corner, the short way of your base, with a large safety pin fastened in one end of nylon stocking, weave over one post and under the next, until only about 3 inches of stocking remain on each side. Continue weaving each row, going over the 1st post of row 1 and under the first post of row 2, so that when finished the posts of your base are in the middle of every other row of spaces. In other words, only every other post shows in each row, the other is covered by the stocking and shows on the opposite side of work.

When all the stockings are woven in, here is how to finish your rug: Turn all stocking ends to the bottom of rug and tack in place. Cut rug binding to fit from top to bottom of rug plus $\frac{1}{2}$ inch on each end and stitch securely in place, turning under $\frac{1}{2}$ inch of binding on each end for a smooth edge. Completely cover the ends of the nylon stocking so that

they do not show. Trim stocking ends if necessary so that they will fit under binding. To do this calls for two seams on each side, as the rug binding is first sewn to the back of rug approximately $\frac{1}{2}$ inch in from side, and the second is used to sew the other edge to rug after covering stocking ends. Tie all threads securely.

Marion Johnson, West Fairlee, Vermont 05083

In reference to the January 1975 issue, on page 14, "A Set For The Baby" calls for white "Crochet Silk" and cream-white "Saxony". Where can I order the silk? Since this is my first issue of the magazine, I hope you can inform me of the mail order firm that could fill my order.

Mrs. Val Mates, 1219-21 Hudson Avenue, Rochester, New York 14621

EDITOR'S NOTE: For the benefit of all our new readers, I'll re-state what has been said before. The patterns and designs in Olde Time Needlework are taken from very old publications. The materials given are the ones originally called for. In many cases it will be necessary to make substitutions with materials now available. Our readers have been very helpful to each other in suggesting substitutions which work well, and in finding sources. Any information sent to the editor will be passed along when possible.

I would like to have some information on how to bead things. I have my mother's beaded cape. It is very precious to me, but the thread is getting rotten and the beads are falling off. Does anyone know of a place where I could have it redone? I'd like to find a good, honest, reliable person with a modest price.

Mrs. Elinor Paul, Grenzville, Ill. 62611

I've looked for over a year for candlewick thread. It is supposed to be an 8-ply thread that only comes in off-white. I have written to Coats & Clark, and they could not help me find the thread. If anyone has done any candlewick coverlets or bedspreads, would you please write to me? I am very interested in making some bedspreads.

Linda Toland, P.O. Box 381, Forrest City, Ark. 72335

Perhaps one of the readers could help me with a very annoying problem. Many years ago, I bought in a small tailoring shop in Phoenix, Arizona, a packet of needles, all one size. They were in an ornately printed orange and white packet imported from England and were numbered as Size 11 Crewel. They were longer than what I have been able to find, (a Size 10 Crewel). In fact, they were at least half as long as a beading needle and no thicker. My last one broke last year and I used them in my home business, which is fine hand repair of silk, ceremonial robes and other such specialties.

I very much need more of these needles, as those No.10's I have been able to find are too short for my arthritic hands to hold, and the No.11's are so fine that the stitching doesn't show on tissue silks.

Also, I need a source for silk floss in wide color selections. Any assistance will be deeply appreciated, but no one should send anything without writing first.

Katherine Browning, P.O. Box 4084, Albuquerque, N.M. 87106

Here is the fan-shaped motif Mrs. F.A. Young of Minnesota requested in the May issue of Olde Time Needlework. Should there be others who wish patterns of articles either knitted or crocheted, I'll be more than happy to try to either locate the pattern or write one for them.

I'm enjoying this magazine for the interesting ideas and have adapted several.

FAN SHAPED MOTIF

Cast on 2 sts.

R 1. Knit.

R 2. Knit, increasing in both sts.

R 3. Knit.

R 4. K 1 st, inc 1 in each of the next 2 sts, K last st.

R 5. Knit.

R 6. K 2 st, inc 1 in each of the next 2 sts, finish row.

R 7. Knit.

Work as established, increasing in center two sts until 12 sts are on needle.

R 14. Knit 5, inc in next st, K 2, inc in next st, knit 5.

R 15. Knit 6, purl 4, knit 6.

Keeping first and last 6 in garter st as established, and increasing 1 st each side every other row, work, following pattern on center sts:

Work four rows in stockinette st, then work four rows in reverse stockinette st, until a total of 38 sts are on needle.

Next Row: -:- K 2, yo, -:- K 2 tog, yo.

Repeat across row from -:-. End K 2. Work one row even. Repeat from -:- once. Bind off all sts.

Emily Butner, P.O. Box 1006, Red Bluff, Ca. 96080

I am anxious to find blocks No.24 and No.29 of the American Ships Quilt, offered at one time by the Courier-Express, Buffalo, N.Y., probably around 1937 or 1938. The center panel is larger than the surrounding blocks, and is of a square rigged clipper.

Mrs. Frank Guzzetta, 56 Fletcher St., Tonawanda, N.Y. 14150

Our readers will be happy to note that we have been successful in locating all of the designs for the American Ships Quilt, by Ruby McKim, and have arranged to publish them, several blocks to the issue, as a special feature for the Bicentennial Year.

Does someone know the ingredients for making a chalk and wax base mixture that may be dissolved with gas, to stamp perforated embroidery patterns? I made it years ago and wrapped a big spool with flannel, dipped it in gas and rubbed it on blue chalk and wax and (?) in a pan. It stamped beautifully, but try as I will, I cannot get it to work again. What is the formula to mix with wax? How I would appreciate this information if possible.

Mrs. Virginia N. Brower, Route 2, Box 157, Hillsboro, Oregon 97123

Anyone desiring to respond to the requests on this page may write directly to our editorial office. Please address your letters: Query and Quote, Olde Time Needlework, Box 338, Chester, Mass. 01011. Letters addressed in this way will receive immediate attention from our editorial staff. However, we must insist that you do not send money or subscriptions to this address.

All business correspondence must go to:
Box 428, Seabrook, N.H. 03874.



Edward L. Simpson

A QUILTING BEE

H.W. Pierce, Del.

An Old-Fashioned Quilting Party

BY FLORENCE YODER WILSON

In the sky, the bright stars glittered,
On the banks, the pale moon shone
And 'twas from Aunt Dinah's
quilting party
I was seeing Nellie home.

An infinite number of echoes from that old song have eddied away into space on their long journey through the universe since they were first written years ago. And they are still being sent out, even in 1975. Song books for school and home will always include "Seeing Nellie Home", for not only the music, but the story which it tells is reminiscent of a definite period of our history - the days of husking and quilting bees, new states, spreading railroads and all of the glamour of homemaking and adventure which marked the marvelous melding of a new land into a nation.

But although the old song still holds its own against modern music, it is doubtful if many of the young singers know what a quilting party really is. One cannot truthfully say "was" because in the country women still meet to sew patchwork

quilts, exchange patterns, talk about their babies and enjoy delicious suppers of their own concocting.

Aside from some first hand description which someone from an older generation might send in for the benefit of the younger subscribers, nothing could better visualize the quilting bees of our ancestors than the old print which serves as the illustration for this page.

In the "Antiquarian Magazine" in which it appeared, the following description was printed. It is so full of authentic and valuable information concerning the dress and furniture of that period that it is herewith reproduced 'in toto', with no apologies, and no regrets.

"A hundred and fifty years ago the ladies of the neighborhood gathered to piece and quilt patchwork quilts stretched on frames for which the ladder back chairs made convenient supports. The parlour is paneled, and boasts a beautifully carved mantel-piece with tiles surrounding the fireplace. Tongs and shovel rest in the jamb hooks and a pole screen stands in front. On the mantel shelf

are candlesticks and vases with a row of silhouettes above, and on the panel of the over mantel is a lugubrious piece of needlework done in memory of someone who has died. Bellows hangs on a convenient nail. Against the wall at the back is a mahogany bonnet-top highboy, at one side a sampler and at the other a ship-picture and a small portrait. The ladies are seated in various sorts of chairs - bannister back, Queen Anne, and ladder back, - and an empty Chippendale style pierced slat back chair holds the shawl dropped by the lady who has just left it."

"By the chair stands a tripod table with basket underneath. The lady in the calash just entering is late . . . By the basket of patches on the floor at the left is a cricket, which the old lady in the bannister-back armchair will presently ask someone to put under her feet."

What a list to make the mouth of the collector of antiques water!

Now if there is anything overlooked, it really should be mentioned. Doesn't someone know the name of the pattern of the quilt stretched on

AN OLD-FASHIONED QUILTING PARTY

the frame? And what breed is the sportive dog which, although not much larger than the Mother Cat, is playfully approaching her while she ignores him in all of the bored tolerance of her motherhood?

And the conversation? Touches on the minister and politics, and that new quilt pattern called "Harrison's Rose", which Mrs. Nancy Jeffries will exchange for Mrs. Pierce's "Old Tippecanoe". Perhaps someone tells the story of how "Radical Rose" pattern got black in it. Before we leave the party we can listen to the story.

It seems that an old lady, famous for her quilt making, had pondered deeply over the discussion of "Radicals" and the popularity of the pattern called "Radical Rose". It was the second year after the Civil War. To her mind it seemed that the "Radical Rose" was incomplete. Since half the trouble was to free the negroes, "it didn't look fair to leave them out." So she put a spot of black "right plumb in the middle" of the

Rose, and it has been there ever since.

Herein lies the secret of the continued popularity of the hand-made quilt and a revelation of the firm foundation upon which it rests as a form of art needlework. During the course of its existence, either as pieces sewed together, or applique, it has been a means of reflecting in its patterns the life and philosophy of the age in which it is produced. In ancient Egypt all of the insignia symbolic of the religion of the Pharaohs found expression in appliqued robes and hangings. Quilting in China goes so far back that we cannot set a date for its beginning.

Naturally, our early American ancestors, faced by the hardships of a new country, bringing so little with them and having such limited means of communications with the Old World, were hard pressed to provide themselves with the bare necessities - warmth, food and clothing.

The pieced quilt became an object of prime importance. Made from worn-out garments, requiring so little by way of expenditure and reinforced against the cold by a thick

layer of wool, it defied the biting winds and bitter blizzards which howled around the pioneer cabins.

Diligent housekeepers made summer quilts and winter quilts, and plain white quilted coverlets in beautiful designs - rope, shell and fan, and feathers in bands, feathers in waved lines and feathers in circles - were highly prized.

No materials which we have now can surpass those early hand-printed, offtime, hand-dyed fabrics of the past. And there was a thrill, mind you, for the small boy when he proudly pointed to one of the small tiny hemmed squares and said, "Them's my pants!"

But it took time to take the tiny stitches and follow the intricate pathway of the markings. So the neighbors were called in to help. The women made such a humming noise with their chatter that they sounded like bees in a hive and their parties, so typical of the great American characteristics of neighborliness and hospitality, came to be known as "quilting bees". When you plan your Christmas party why not make it old-fashioned - have a quilting bee.



KNOT LACE

Materials:

Use Royal Society Cordichet, size 15. Crochet hook No.9

Abbreviations: K st indicates knot stitch. To make knot stitch draw out the st on hook to $\frac{1}{4}$ of an inch, take up thread and draw through this loop, then put the hook under the thread just drawn through. Between it

and the loop below, take up the thread, draw through again; this gives 1 sc at point of loop.

1st row: Ch 30, sk 1, 1 sc, 2 k sts, (-:-) sk 5, 1 sc into next, 2 k sts. Repeat from (-:-) three times, turn.

2nd row: Ch 2, 2 k sts, (-:-) 1 sc on top of last 2 k sts of previous row, 2 k sts, and repeat from (-:-) four times, turn.

3rd row: Ch 2, 2 k sts, (-:-) 1 sc on

top of last 2 k sts of previous row, 2 k sts and repeat from (-:-) four times, turn.

4th row: 2 k sts, (-:-) 1 sc on top of last 2 k sts of previous row, 2 k sts. Repeat from (-:-) four times, turn.

5th row: Ch 2, 2 k sts, (-:-) 1 sc on top of last 2 k sts of previous row, 2 k sts. Repeat from (-:-) four times.

6th row: Ch 2, 2 k sts, (-:-) 1 sc on top of last 2 k sts of previous row. Repeat 3 times from (-:-). 20 tr c into last hole of previous row, 1 sc into 3rd row of beginning, turn.

7th row: Ch 3, 1 tr c into 1st tr c of previous row, ch 1, 1 tr c into next, and repeat until k st is reached and continues across, turn.

8th row: Ch 2, 2 k sts, (-:-) 1 sc on top of 1st k st of previous row. Repeat from (-:-) twice. Ch 2, 1 tr c into 1st space between tr c, ch 2, 1 tr c into next and continue around. At end 1 sc into 1st row of beginning, turn.

9th row: 2 k sts, 1 sc into 2nd hole of scallop, 2 k sts, sk 1 hole, 1 sc into next and continue across, turn.

10th row: Ch 2, 2 k sts, 1 sc into last k st of previous row. Continue across and around scallop, turn.

11th row: Same as 10th row and repeat from beginning.



Dainty satin stitch embroidery frames the filet panel used on both ends of this creamy white scarf.

Occasional Linens Featuring Favorite Stitches

Gay flowers in brown basket, and a bright blue connecting border - all in cross stitch decorate this attractive tray-cover. A quarter inch hem with blue drawn in thread is a nice edge finish.



Individual linen pieces with exquisite hand stitchery are prized possessions and make gracious gifts. We like to have a goodly supply of such odd pieces on hand in readiness for showers and other gift-making occasions.

Creamy white linen is used for the cross stitch embroidered tray-cover shown. The crosses are tiny and are advisably worked over canvas. Two threads of stranded floss are used for all the work.

Baste the canvas evenly in position and work the design over it, taking the stitches between the threads and into the material beneath. One fixed rule in cross stitch embroidery is that there must be the same stitch direction throughout; that is, all the top threads of the crosses must slant in the same way. When the embroidery is completed, the canvas is withdrawn thread by thread, leaving the design on the linen.

The cover is finished with a quarter-inch hem turned to a drawn-in thread of blue; a row of little cross stitches might hold the hem, if pre-

ferred.

The design is an adaptable one, and the cross stitch enthusiast will find many delightful uses for it. The repeating border is easily adjusted to any size.

Three stitchery favorites combine in the decoration of the all white scarf satin stitch embroidery with a touch of outline, filet and Italian hemstitching. Filet forms the single-rose and leaves panel centered at both ends; a simple embroidery design frames the panel; and the scarf ends are finished with a quarter-inch hem and three rows of Italian hemstitching.

The filet panel (see working chart) measures about three by seven and three-eighths inches and should be closely worked with a thread giving eight spaces to the inch. No. 80 will do this for most workers. When the filet is finished, baste it carefully in position and buttonhole to the linen with fine, closely-placed stitches, then cut away the linen underneath, leaving a narrow edge all around which is turned back and felled with invisible

stitches.

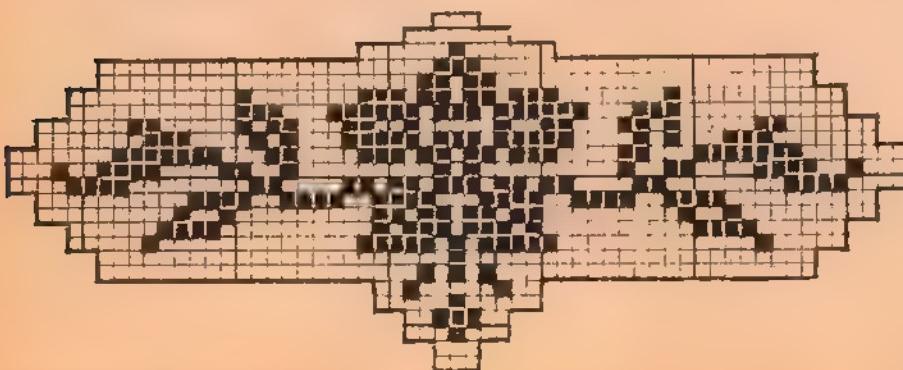
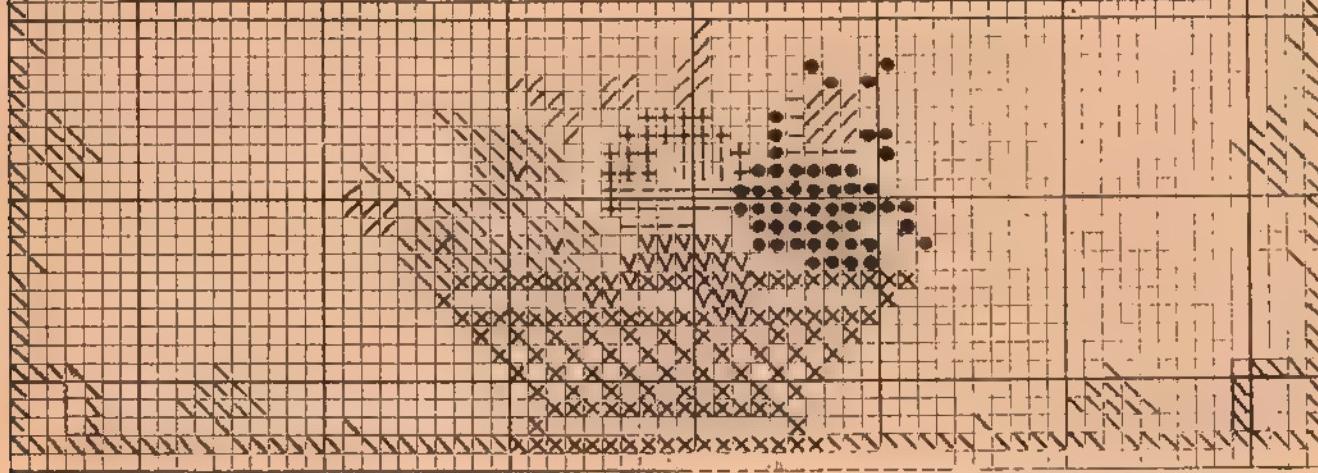
Three-quarters inch in from ends and just inside the side selvage, draw two threads, leave four, draw two, leave four, draw two. Baste the hem to the first drawn-thread space. To plain hemstitch, working on the wrong side, hold the linen with basted hem to the left, fasten the thread in the hem, pass the needle down under four threads, then back over the threads and take a stitch into the hem, and repeat across.

To Italian hemstitch, working on the right side, bring the needle up through the lower drawn-thread space four threads to the left - working from right to left - pass back over these four threads, down, and out through the space above, four threads to the left, crossing the bar diagonally at the back; pass back over these four threads, down, then out again in the same place, forming a binding stitch; pass straight down across the bar on the right side, insert needle in second space, and repeat across; this completes one row; work the other two the same.

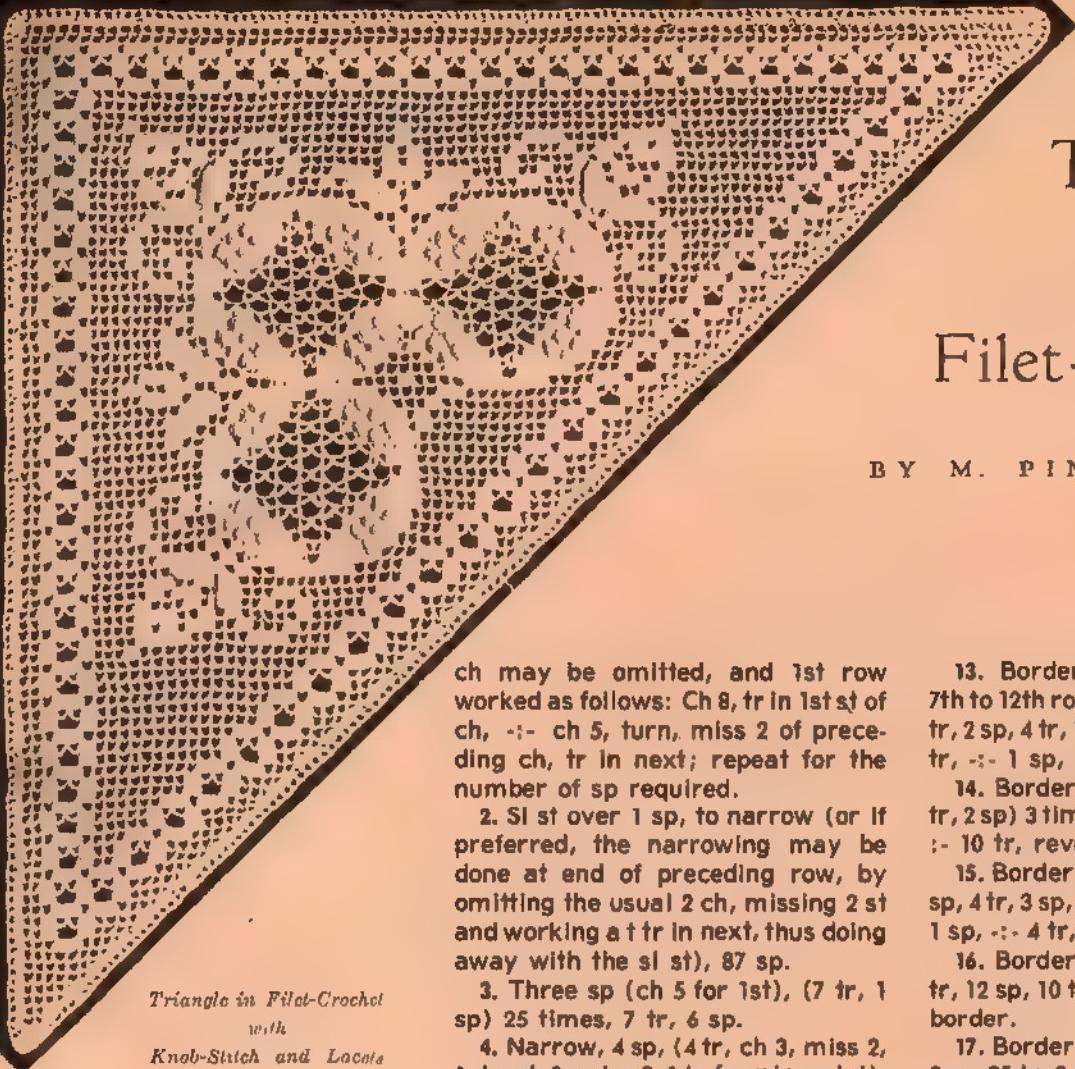


Working chart of one end of the cross stitch design on the tray cover. The flower basket motif repeats on the

opposite end and at the center of sides and the border connects them. Colors are indicated by symbols.



COLOR SYMBOLS	
BROWN	DARK PINK
DARK GREEN	BLUE
LIGHT GREEN	YELLOW
LIGHT PINK	ORCHID



Triangles in Filet-Crochet

BY M. PINTNER

Triangle in Filet-Crochet
with
Knob-Stitch and Lacets

These triangles may be used as insets, placed inside the hem of the lunch cloth, centerpiece or scarf-end which one may wish to decorate, the linen being of course cut from underneath, or attached as corners to the outer edge, as preferred. In either case, they make a very attractive finish.

For the design combining lacets and knob stitch with filet crochet use No.70 crochet cotton and No.13 hook, or one that will carry the thread smoothly, and give firm, even work; coarser or finer thread may be chosen, with hook of size to correspond. One's own method of work should be considered in the choice of thread and hook; a thread giving 8 spaces to the inch will result in a triangle about ten and one-half inches at the base.

Make a chain of 269 stitches.

1. A tr in 8th st from hook, for 1st sp, 87 more sp (of ch 2, miss 2, 1 tr). Or, if preferred, the long foundation

ch may be omitted, and 1st row worked as follows: Ch 8, tr in 1st st of ch, -:- ch 5, turn, miss 2 of preceding ch, tr in next; repeat for the number of sp required.

2. Sl st over 1 sp, to narrow (or if preferred, the narrowing may be done at end of preceding row, by omitting the usual 2 ch, missing 2 st and working a tr in next, thus doing away with the sl st), 87 sp.

3. Three sp (ch 5 for 1st), (7 tr, 1 sp) 25 times, 7 tr, 6 sp.

4. Narrow, 4 sp, (4 tr, ch 3, miss 2, 1 dc, ch 3, miss 2, 1 tr, forming a lct), 26 times, 4 tr, 2 sp.

5. Two sp, 4 tr (ch 5, miss 5 or the lct, 1 tr, forming a bar, 3 more tr) 26 times, 3 sp.

6. Narrow, 3 sp, (7 tr, 1 sp) 25 times, 7 tr, 3 sp.

7. Border (of 2 sp, 4 tr, 1 lct, 4 tr); 68 sp; border, on diagonal edge, (of 4 tr, 1 lct, 4 tr, 4 sp).

8. Border (of narrow, 3 sp, 4 tr, 1 bar, 4 tr); 68 sp; border (of 4 tr, 1 bar, 4 tr, 2 sp).

9. Border (of 3 sp, 7 tr); 67 sp; border (of 7 tr, 1 sp, 7 tr, 3 sp).

10. Border (of narrow, 4 sp, 4 tr, 1 lct, 4 tr); 14 sp, (4 tr, 23 sp) twice, 4 tr, 2 sp; border (of 4 tr, 1 lct, 4 tr, 2 sp).

11. Border (of 2 sp, 4 tr, 1 bar, 4 tr); 3 sp, -:- 13 tr, 5 sp, 10 tr, 11 sp, -:- 4 tr, reverse (always from last -:- to 1st -:-), 15 sp; border (of 4 tr, 1 bar, 4 tr, 3 sp).

12. Border (of narrow, 3 sp, 7 tr, 1 sp, 7 tr); 13 sp, -:- (4 tr, 1 sp) twice, 7 tr, 2 sp, 4 tr, 3 sp, 4 tr, 9 sp, 4 tr, -:- 1 sp, reverse, 4 sp; border (of 7 tr, 3 sp).

13. Border (now repeating from 7th to 12th row, inclusive); 3 sp, -:- 10 tr, 2 sp, 4 tr, 1 sp, 4 tr, 5 sp, 4 tr, 8 sp, 4 tr, -:- 1 sp, reverse, 12 sp; border.

14. Border; 12 sp, -:- 4 tr, 3 sp, (4 tr, 2 sp) 3 times, 4 tr, 4 sp, 10 tr, 1 sp, -:- 10 tr, reverse, 3 sp; border.

15. Border; 5 sp, -:- 4 tr, 1 sp, 7 tr, 2 sp, 4 tr, 3 sp, 7 tr, 4 sp, 4 tr, 1 sp, 10 tr, 1 sp, -:- 4 tr, reverse, 11 sp; border.

16. Border; 10 sp, -:- 7 tr, 2 sp, 10 tr, 12 sp, 10 tr, -:- 1 sp, reverse, 4 sp; border.

17. Border; 6 sp, -:- 13 tr, 1 sp, 4 tr, 2 sp, 25 tr, 2 sp, 7 tr, -:- 1 sp, reverse, 12 sp; border.

18. Border; 9 sp, -:- 19 tr, 1 sp, (16 tr, 2 sp) twice, -:- 4 tr, reverse, 6 sp; border.

19. Border; 4 sp, -:- 4 tr, 4 sp, 4 tr, -:- 1 sp, 7 tr, 1 knob, 8 tr, 1 sp, 1 lct, 1 sp, 8 tr, 1 knob, 7 tr, -:- 1 sp, -:- 4 tr, reverse, 7 sp; to make the knob work 5 tr in top of 1 tr, take out hook, Insert in top of 1st of 5 tr, pick up dropped st and pull through snugly, forming the group of tr into a compact cluster - which may be made larger or smaller, if desired, by working more or less tr in same st.

20. Border; 6 sp, -:- 4 tr, 7 sp, -:- 4 tr, (1 knob, 5 tr) twice, 1 sp, 1 bar, 1 sp, (5 tr, 1 knob) twice, 4 tr, -:- 3 sp, reverse, 3 sp; border.

21. Border; 4 sp, -:- 4 tr, 2 sp, 4 tr, 3 sp, -:- (5 tr, 1 knob) twice, 4 tr, 1 bar, 1 lct, 1 bar, 4 tr, (1 knob, 5 tr) twice, -:- 1 sp, reverse, 4 sp; border.

22. Border; 3 sp, -:- 4 k, 3 sp, 4 tr, 3 sp, -:- 10 tr, 1 knob, 5 tr, 1 sp, 1 lct, 1 bar, 1 lct, 1 sp, 5 tr, 1 knob, -:- 7 tr, -:- 1 sp, reverse, 3 sp; border.

23. Border; 4 sp, -:- 4 tr, 2 sp, -:- 4

- tr, 1 sp, 13 tr, (1 lct, 1 bar) twice, 1 lct, -:- 22 tr, reverse, 4 sp; border.
24. Border; 3 sp, -:- 7 tr, 2 sp, -:- 7 tr, (1 lct, 1 bar) 3 times, 1 lct, -:- 10 tr, reverse, 6 sp; border.
25. Border; 9 sp, -:- 4 tr, 1 sp, (1 bar, 1 lct) 3 times, 1 bar, 1 sp, -:- 4 tr, reverse, 6 sp; border.
26. Border; 6 sp, -:- 7 tr, 2 sp (1 bar, 1 lct) twice, 1 bar, 2 sp, -:- 10 tr, reverse, 9 sp; border.
27. Border; 8 sp, 4 tr, 1 sp, -:- 13 tr, 2 sp, 1 bar, 1 lct, 1 bar, 2 sp, -:- 22 tr, reverse, 4 sp; border.
28. Border; 3 sp, -:- 10 tr, 1 knob, 5 tr, 1 sp, 1 lct, 1 bar, 1 lct, 1 sp, 5 tr, 1 knob, -:- 7 tr, -:- 1 sp, reverse, 2 sp, 4 tr, 6 sp; border.
29. Border; 6 sp, 7 tr, 2 sp, -:- (5 tr, 1 knob) twice, 4 tr, 1 bar, 1 lct, 1 bar, 4 tr, (1 knob, 5 tr) twice, -:- 1 sp, reverse, 4 sp; border.
30. Border; 2 sp, -:- 7 tr, (1 knob, 5 tr) twice, 1 sp, 1 bar, 1 sp, (5 tr, 1 knob) twice, -:- 4 tr, -:- 3 sp, reverse, 1 sp, 10 tr, 7 sp; border.
31. Border; 7 sp, 10 tr, 1 sp, -:- 7 tr, 1 knob, 11 tr, 1 lct, 11 tr, 1 knob, 7 tr, -:- 3 sp, reverse, 2 sp; border.
32. Border; 3 sp, -:- 16 tr, 1 bar, 16 tr, -:- 5 sp, reverse, 2 sp, 7 tr, 1 sp, 10 tr, 4 sp; border.
33. Border; 3 sp, (7 tr, 2 sp) 3 times, 25 tr, 4 sp, 4 tr, 4 sp, 25 tr, 3 sp; border.
34. Border; 10 sp, 7 tr, 5 sp, (16 tr, 2 sp) twice, 7 tr, 1 sp, 10 tr, 4 sp; border.
35. Border; 7 sp, 10 tr, like 19th from -:- to -:-, 3 sp, 4 tr, 12 sp; border.
36. Border; 11 sp, 4 tr, 1 sp, like 20th from -:- to (2d) -:-, 2 sp, 10 tr, 7 sp; border.
37. Border; 6 sp, 7 tr, 2 sp, like 21st from -:- to -:-, 1 sp, 4 tr, 10 sp; border.
38. Border; 11 sp, like 22d from -:- to -:-, 10 tr, 2 sp, 4 tr, 6 sp; border.
39. Border; 8 sp, like 23d from -:- to -:-, 13 tr, 9 sp; border.
40. Border; 8 sp, like 24th from -:- to -:-, 7 tr, 9 sp; border.

*Working-Chart of Triangle
in Simple Crochet — Conventionalized Lily Design*

41. Border; 9 sp, like 25th from -:- to -:-, 4 tr, 8 sp; border.
42. Border; 6 sp, like 26th from -:- to -:-, 7 tr, 2 sp, 7 tr, 6 sp; border.
43. Border; 4 sp, 4 tr, 2 sp, 4 tr, 1 sp, like 27th from -:- to -:-, 13 tr, 5 sp; border.
44. Border; 5 sp, like 28th from -:- to -:-, 10 tr, 1 sp, (4 tr, 3 sp) twice; border.
45. Border; 4 sp, 4 tr, 2 sp, 4 tr, 3 sp, like 29th from -:- to -:-, 4 sp; border.
46. Border; 3 sp, like 30th from -:- to -:-, 7 tr, 6 sp, 4 tr, 3 sp; border.
47. Border; (4 sp, 4 tr) twice, 1 sp, like 31st from -:- to -:-, 4 sp; border.
48. Border; 3 sp, 16 tr, 1 bar, 16 tr, 1 sp, 4 tr, 1 sp, 13 tr, 5 sp; border.
49. Border; 6 sp, 13 tr, 1 sp, 4 tr, 2 sp, 25 tr, 4 sp; border.
50. Border; 15 sp, 10 tr, 2 sp, 7 tr, 4 sp; border.
51. Border; 5 sp, 4 tr, (1 sp, 7 tr) twice, 3 sp, 7 tr, 8 sp; border.
52. Border; 6 sp, 4 tr, 5 sp, 7 tr, 1 sp, (4 tr, 3 sp) twice; border.
53. Border; 3 sp, 10 tr, 2 sp, 4 tr, 1 sp, 4 tr, 5 sp, 4 tr, 6 sp; border.
54. Border; 5 sp, 4 tr, 3 sp, 4 tr, 2 sp, 7 tr, (1 sp, 4 tr) twice, 4 sp; border.
55. Border; 3 sp, 13 tr, 5 sp, 10 tr, 5 sp; border.
56. Border; 17 sp, 4 tr, 2 sp; border.
57. Border; 19 sp; border.
- 58 to 74. Border; all sp; border;

the diagonal decreasing 1 sp each row.

75. Border (9th row); border.

76. Border (10th row); 1 lct, 4 tr, 2 sp.

77. Border (11th row); 1 bar, 4 tr, 3 sp.

78. Border (12th row); 3 sp.

79. Border (7th row); 4 sp.

80. Border (8th row); 2 sp.

81. Three sp, 7 tr, 3 sp.

82. Narrow, 7 sp.

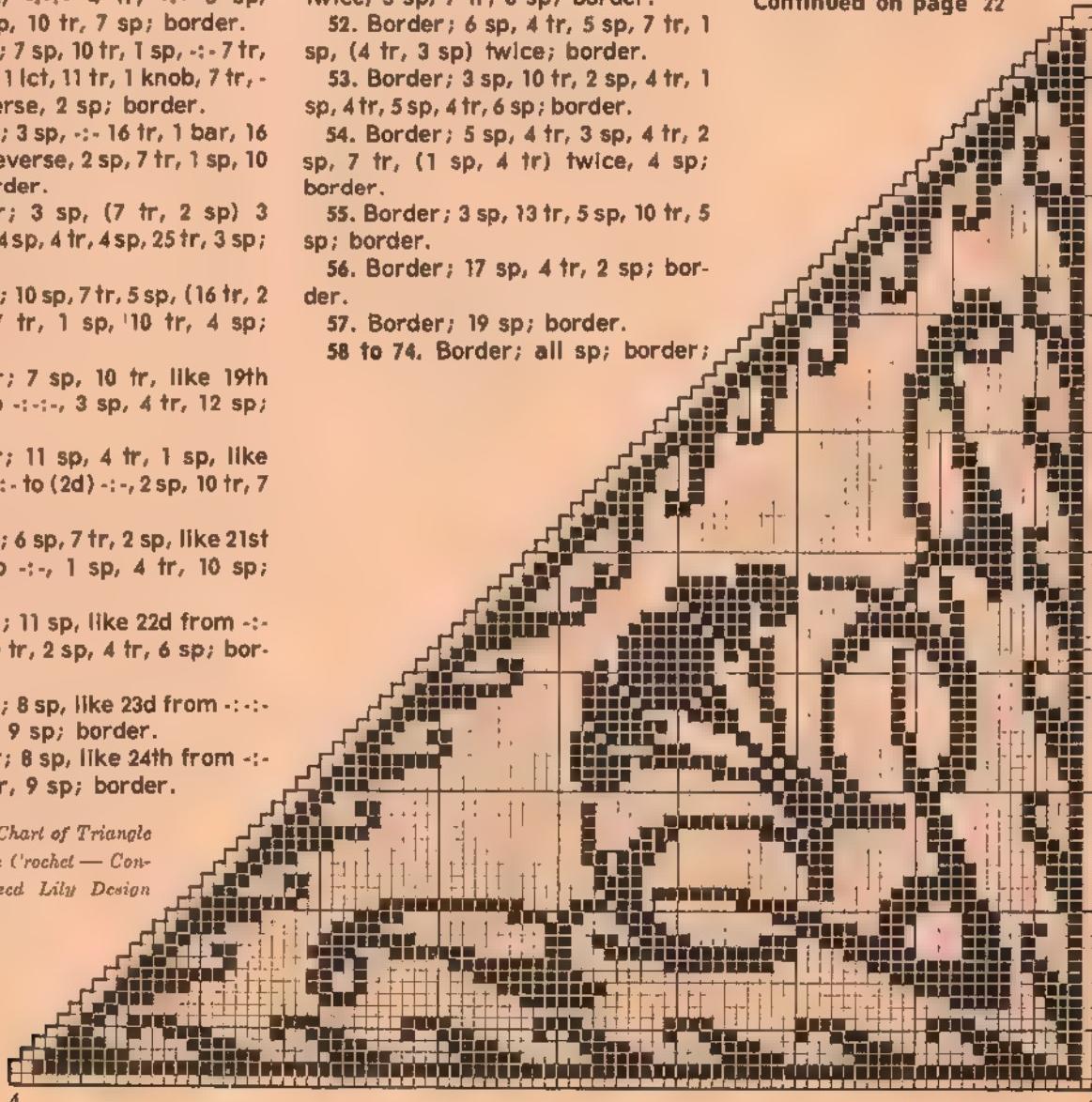
83 to 88: All sp, decreasing 1 sp each row.

To straighten the diagonal edge, chain 3, double crochet in corner of space; repeat. Work doubles closely, 3 doubles in space, all around the triangle, followed by a row of spaces.

Triangle of Simple Filet

Conventionalized Lily Design

The second triangle is entirely in filet crochet, and of simple, yet very Continued on page 22



? " ? . " " ? " ? "Query & Quote"

I was delighted to see the lovely filet crochet picture of a tray liner dolly with an angel figure, on page one of the November issue, but was very disappointed not to locate any instructions for making it, although another set of filet designs in the same issue included complete instructions. As a collector of angel figurines, I was so delighted with this design I wanted to make it to put under glass on a small glass-topped table where my collection is kept. Will you print the directions soon, please?

EDITOR'S NOTE: I am sorry, but complete instructions were not available for this particular design. Many of our readers are able to work from just the diagram, and some can even graph a pattern, using nothing more than a photograph. Hopefully, one of these talented readers will see your request and tell you how to go about working from the graph. We always print as much information about a pattern as we can get, but our sources are very old, and frequently sent in to us in the form of just one page torn from an early publication. We do our best, but sometimes we feel as an archaeologist must feel, digging up old bones and trying to piece them together.

A number of years ago, in one of the old Needlecraft magazines there was a pattern for potholders. They were a pair, heart-shaped, with colonial figures, and one of them had the words 'TO HAVE' and the other one 'TO HOLD'. I lost my pattern and would so much like to see it in print again. They made a good valentine, or a wedding or shower gift.

Mrs. Vernon Allen, Rt. 1, Box 71, Sac City, Iowa 50583

If we can find the pattern, we promise to print it.

Readers might like to know that the abbreviations for crochet were changed in 1929. I am working on the Irish crochet collar. I have made Irish crochet for over 50 years, and I

also teach crocheting. You never make Irish crochet roses with trebles, but with what we now call double crochet.

Mrs. C.M. Creasey, 1228 Bessie Ave., Tracy, Ca. 95376

Most of the patterns we print are from before 1929, and would therefore use the old abbreviations. This is a good date for crocheters to keep in mind.

Information about any of the following would be greatly appreciated: How to use baling twine (things to make, and what size crochet hook to use); Instructions for making rugs or mats from plastic bread wrappers; pattern for a large doll that wears size 3 child's clothes; a pattern for the "Little Lulu" doll; an old-time size 15 crochet hook (the smallest size).
Mrs. Robert A. Crellier, Sr., R.D. 1, Alburg, Vt. 05440

Does any reader have patterns for, or sources of those old-time, sexy undergarments called teddies and step-ins? Perhaps copies of old magazines where charts may have appeared, showing construction of these garments? I should think the late 20's or early 30's would be about the period.

Mary Bradley, Box 1121, Iowa City, Iowa 52240

See "Fashion Through the Years" in this issue.

Would a reader have the directions for making a knitted dusting mitt? It looks like a mitten only the palm is covered with loops or "strings" for dusting. I made one but threw the book away. I believe it was in a Coats & Clark knitting book that came out in the late 50's. I will pay a reasonable amount for the directions.

I'm not very good at doing hand-work, and have no one to teach me, so I just keep reading how-to books and keep trying!

Mrs. Bert Dropco, 163 Penrose Ct., Elyria, Ohio 44035

In our April-May 1975 issue, there was a request from Mrs. F.A. Young for a knitted fan-shaped block. We have received a number of patterns from our readers and wish to thank everyone who took the time and trouble to locate the directions or work out the pattern. In the same issue, we also asked for patterns for argyles and we know you will enjoy those sent in by Helen E. Joyce of Phoenix, Arizona.

NOTE: See pages 8 and 9

Here are two patterns for argyle socks. One is for men and the other for the "junior miss". There is also a pattern for a shoulderette which is very uncomplicated and which I think many readers will enjoy making.

Helen E. Joyce, 1702 E. Roma Ave., Phoenix, Ariz. 85016

HAND KNITTED SOCKS FOR MEN

What You Need:

Beehive Non-Shrink Moorland, 3 Ply (1 oz. skeins).

3 skeins of main color and 1 skein each of a light and dark contrasting color for each size.

Royal Society plastic sock needles, No.1.

Note: Colors will be referred to as follows: Main color - M, Light contrasting color - L, Dark contrasting color - D.

Gauge: 8½ sts make 1 inch; 11 rnds make 1 inch.

Starting at top with main color, cast on 68 sts very loosely. Using only 2 needles, work back and forth in k 2, p 2-ribbing for 4½ inches, decreasing 1 st at both ends of last row. Before starting pattern, wind light contrasting color and main color each into 2 balls and take 2 long strands of both light and dark contrasting colors.

1st row: Attach a ball of L and k 2 L, k 14 M, attach a strand of D and k 1 D, attach a strand of L and k 1 L, k 14 M, attach a ball of D, k 2 D, attach a second ball of M, k 14 M, attach a strand of L and k 1 L, attach a strand of D and k 1 D, k 14 M, attach a ball of L and k 2 L.

2nd row: Always twist yarns around each other once when changing colors to prevent making a hole. P 3 L, 12 M, 1 D, 2 M, 1 L, 12 M, 4 D, 12 M, 1 L, 2 M, 1 D, 12 M, 3 L.

3rd row: K 4 L, 10 M, 1 D, 4 M, 1 L, 10 M, 6 D, 10 M, 1 L, 4 M, 1 D, 10 M, 4 L. Continue in this way, working 1 more st on each half of Light half-diamonds and 1 more st on each side of the Dark diamond moving the Dark diagonals 1 st toward outside and the Light diagonals 1 st toward the center on each row until sts are on needle as follows: 9 L, 1 D, 14 M, 1 L, 16 D, 1 L, 14 M, 1 D, 9 L.

On next row, work first cross of diagonals with diamonds as follows: Work 8 L, 1 D, 1 L, 14 M, 1 D, 1 L, 14 D, 1 L, 1 D, 14 M, 1 L, 1 D, 8 L.

Following row: Work 7 L, 1 D, 3 L, 12 M, 3 D, 1 L, 12 D, 1 L, 3 D, 12 M, 3 L, 1 D, 7 L. Continue in pattern to the center of diamonds when sts are on needle as follows: 1 L, 1 D, 15 L, 15 D, 2 L, 15 D, 15 L, 1 D, 1 L.

Next row: Work 2 L, 1 D, 13 L, 2 M, 13 D, 1 L, 2 D, 1 L, 13 D, 2 M, 13 L, 1 D, 2 L.

Following row: Work 3 L, 1 D, 11 L, 4 M, 11 D, 1 L, 4 D, 1 L, 11 D, 4 M, 11 L, 1 D, 3 L. Continue in pattern decreasing Light half-diamonds and Dark diamond, and moving Dark diagonals 1 st toward center and Light diagonals 1 st toward outside on each row until sts are on needle as follows: 8 L, 1 D, 1 L, 14 M, 1 D, 1 L, 14 D, 1 L, 1 D, 14 M, 1 L, 1 D, 8 L. On next row, work second cross of diagonals with diamonds as follows: 9 L, 1 D, 14 M, 1 L, 16 D, 1 L, 14 M, 1 D, 9 L.

Following row: Work 8 L, 2 M, 1 D, 12 M, 1 L, 2 M, 14 D, 2 M, 1 L, 12 M, 1 D, 2 M, 8 L. Continue in this manner until diamonds are completed and diagonals meet. Break off balls of L and D (when strands of L and D are too short to work with comfortably, break off, leaving only a 4-inch end for fastening and attach another long strand). Divide Dark into 2 balls.

Next row: Attach a ball of D and work 2 D, 14 M, 1 L, 1 D, 14 M, attach a ball of L and work 2 L, 14 M, 1 D, 1 L, 14 M, attach a ball of D and work 2 D.

Following row: Work 3 D, 12 M, 1 L, 2 M, 1 D, 12 M, 4 L, 12 M, 1 D, 2 M, 1 L, 12 M, 3 D. Continue in pattern, making D half-diamonds above L half-diamonds and L diamond above D diamond. Pattern is now established. Work in pattern until piece measures 11½ inches in all, ending at center of 2nd whole D diamond, and sts are on needle as follows: 1 L, 1 D, 15 L, 15 D, 2 L, 15 D, 15 L, 1 D, 2

L.

Heel: Break off all balls of yarn. Attach ball of M and work back and forth in stockinette st with M over the first 17 sts for one-half of heel for 26 rows, ending with a purl row. To turn this half of heel, k 2 sts, slip 1 st, k 1, pass slipped st over knit st, k 1, turn. Slip 1 st, p 3, turn. Knit 3 sts, slip 1 st, k 1, pass slipped st over knit st, k 1, turn. Slip 1 st, p 4, turn. Knit 4 sts, slip 1 st, k 1, pass slipped st over knit st, k 1, turn. Continue in this manner until all sts have been worked and 10 sts remain on needle, ending with a knit row. With M pick up 14 sts along side of heel, then slip next 32 instep sts onto same needle. Attach a 2nd ball of M for other half of heel and work last 17 sts in stockinette st with M for 25 rows, ending with a knit row. To turn this half of heel, p 2, p 2 together, p 1, turn. Slip 1 st, k 3, turn. P 3, p 2 together, p 1, turn. Slip 1 st, k 4, turn. Continue in this way until all sts have been worked and 10 sts remain on needle, ending with a purl row. Break yarn. Slip 32 instep sts back onto this needle, turn and, attaching yarn as necessary, work across instep sts as follows: K 1 M, 13 D, 1 L, 2 D, 1 L, 13 D, 1 M. Attach another ball of M and pick up 14 sts along side of heel, then knit last 10 sts with M. There are 80 sts on needle.

Following row: P 24 M, insert a marker on needle, p 2 M, 11 D, 1 L, 4 D, 1 L, 11 D, 2 M. Insert a marker on needle, p 24 M.

To Shape Instep: **1st row:** With M, knit across to 2 sts before marker, then k 2 together, slip marker, work in pattern across next 32 sts, slip marker, with M slip 1 st, k 1, pass slipped st over knit st, knit to end of row.

2nd row: Purl across to marker with M, slip marker, purl in pattern across 32 instep sts, slip marker, with M purl to end of row. Repeat these 2 rows alternately until there are 2 sts in center diamond. Break off strands of L.

Next row: Continue decreasing for instep as before, slip marker, work 1 D, 14 M, 2 L, 14 M, 1 D, slip marker, and finish row. Continue to work in pattern, decreasing as before until 64 sts remain. Work in pattern with sts at outside of markers in M until sts between markers are as follows: 7 M, 1 L, 1 D, 14 L, 1 D, 1 L, 7 M. Break off strands of D and continue working L diamond until 2 L sts

remain. Break off L. Divide sts on 3 needles, having the center 32 sts of instep on one (2nd) needle and dividing remaining sts on 2 needles for sole (1st and 3rd needles). Join and work around in stockinette st (knit each rnd) with M until piece measures from back of heel, 8 inches for Size 10-10½, 9 inches for Size 11-11½ or 10 inches for Size 12-12½.

To Shape Toe: **1st rnd:** Starting at center of sole, knit to 2 sts from end of 1st needle, then k 2 together. On 2nd needle, k 2 together, knit across to last 2 sts, then k 2 together. On 3rd needle, k 2 together, knit to end.

2nd rnd: Knit around. Repeat these 2 rnds alternately until 24 sts remain. Weave sts together; or bind off, fold so that decreases are at sides, and sew. Sew back seam.

JUNIOR MISS ARGYLE SOCKS

Sizes: Small, Medium, Large

Duplicate Stitch: Thread a large-eyed needle with sufficient yarn, fasten on wrong side of work. Insert needle into the center of the stitch and draw through to right side of work. Now place the needle crosswise under two strands of yarn (1 stitch) and draw through. Insert needle into the center of the same stitch from the right side of work, and draw through to the wrong side. This completes one duplicate stitch.

Chart is given for working in all the colors at the same time; however, if one prefers to work the crosslines on after the sock is finished, this may be done in duplicate stitch. In this case, each diamond is worked in solid color, and when sock is completed, embroider in duplicate stitch with crossline colors as shown on chart.

Requirements:

1 set of 4 double-pointed needles
No.12
9 bobbins
5 bobbins (if crosslines are to be worked in duplicate stitch)

Wind 2 bobbins with main color
□ M

Wind 2 bobbins with diamond No.1 V

Wind 1 bobbin with diamond No.2 A

Wind 2 bobbins with crossline No.1 O

Wind 2 bobbins with crossline No.2 X

The last 4 bobbins are eliminated when duplicate stitch is used. If

Continued on next page

bobbins are not available, wind the same number of balls of each color as given for bobbins.

Gauge: 8 sts to 1 inch; 12 rows to 1 inch.

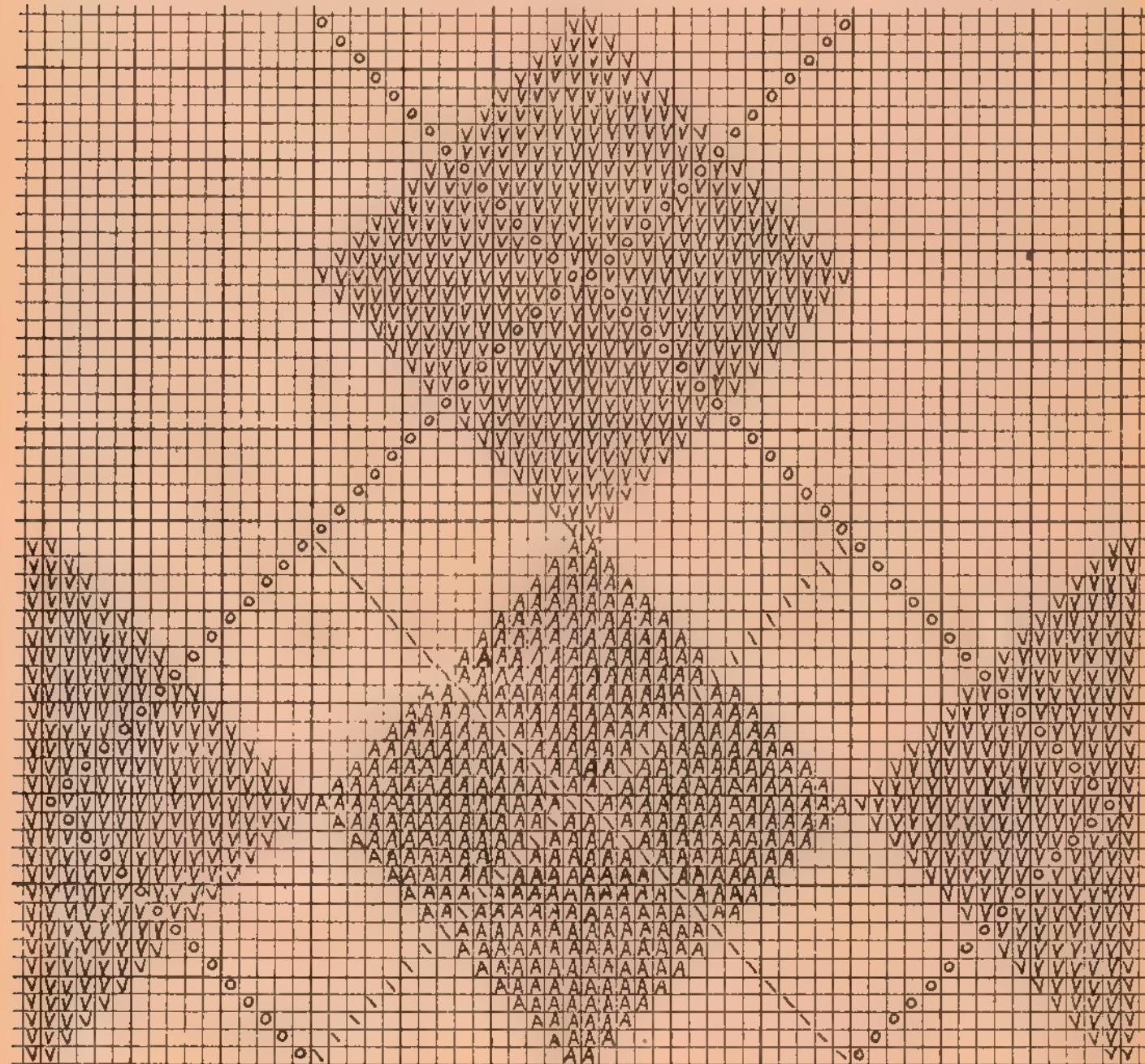
With Main color, and using two of the double-pointed needles, cast on 64 sts very loosely (for all sizes). Work tightly in ribbing of k 2/p 2 for 2½ ins. Dec 1 st on each side on last row to 62 sts.

To Start Argyle Pattern: Row 1: K 2 V, 13 M, 1-O, 1 X, 13 M, 2 A, join 2nd ball or bobbin of M, k 13 M, 1 X, 1-O, 13 M, 2 V. Now work in stockinette st, following chart for Argyle pattern, always bringing the color to be used under and around the color just

worked, to avoid making a hole. Work in pattern until first whole diamond is complete, as shown on chart, ending with a knit row.

Heel: Break off all balls of yarn except one ball of M. Purl back with M over the first 16 sts and continue in stockinette st over these 16 sts (for one half of heel) for 24 rows, ending with a knit row. To turn this half of heel: p 2, p 2 tog, p 1, turn. Slip 1, k 3, turn. P 3, p 2 tog, p 1, turn. Slip 1, k 4, turn. P 4, p 2 tog, p 1, turn. Continue in this manner always purling 1 more stitch before purling 2 sts tog until all sts have been worked and 9 sts remain on needle, ending with a purl row. Break yarn. Attaching

yarn for new diamond as necessary, purl across 30 instep sts as follows: P 1-O, 13 M, 2 V, 13 M, 1-O. Purl across the last 16 sts with M for other half of heel and continue to work this half of heel in stockinette st for 23 rows, ending with a purl row. To turn this half of heel: K 2sts, slip 1, k 1, pass slip st over the knit st, k 1, turn. Slip 1, p 3, turn. K 3, slip 1, k 1, pass slip st over the knit st, k 1, turn. Slip 1, p 4, turn. K 4, slip 1, k 1, pass the slip stitch over the knit st. K 1, turn. Continue in this way always knitting 1 more st before slipping 1 st until all sts have been worked and 9 sts remain on needle, ending with a knit row. With M pick up 13 sts



MAIN COLOR
M

DIAMOND NO. 1
V

DIAMOND NO. 2
A

CROSSLINE NO. 1
O

CROSSLINE NO. 2
/

alongside of heel. Then work across the next 30 instep sts as follows: K 1 M, 1-O, 11 M, 4 V, 11 M, 1-O, 1 M, pick up with M 13 sts alongside this side of heel, then knit the last 9 sts with M.

Following row: P 22 M, place a marker on needle, p 2 M, 1-O, 9 M, 6 V, 9 M, 1-O, 2 M, place another marker on needle, p 22 M.

To Shape Instep: 1st row: With M, knit across to within 2 sts before marker, then k 2 sts tog, slip marker, work in pattern across the next 30 instep sts, slip marker, with M, slip 1, k 1, pass slip st over knit st, knit to end of row.

2nd row: Purl across to marker with M, slip marker, purl in pattern across the next 30 instep sts, slip marker; with M, purl to end of row. Repeat these 2 rows alternately until 60 sts remain on needle, continue following chart as illustrated until entire second diamond is completed and pattern reads as follows: k 15 M, 1-O, 13 M, 2 V, 13 M, 1-O, 15 M. Break off all strands but one bobbin of M. Divide sts on 3 needles, having the center 30 instep sts on one needle (2nd needle) and divide the remaining sts on 2 needles for sole (1st and 3rd needles). Join and work around in stockinette st (knit each row) with M until work measures from back of heel, 6½" for size 8½-9, 7½" for size 9½-10, 8½" for size 10½-11.

To Shape Toe: 1st rnd: Starting at center of sole, knit to within 2 sts from end of 1st needle, then knit 2 sts tog; on 2nd needle knit the first 2 sts tog, knit across to within the last 2 sts, knit 2 sts tog; on 3rd needle, knit the first 2 sts tog, knit to end of needle.

2nd rnd: Knit around. Repeat these 2 rnds alternately until 20 sts remain. Slip the 5 sts from first and third needles to one needle. Break yarn, leaving an end about 10" long.

To Weave Toe: Thread a large-eyed needle with the end of yarn, and with right side of work towards you: -- On front needle, draw needle through first st as if to knit, and take off. Draw needle through second st as if to purl and leave on.

On back needle, draw needle through first st as if to purl, and take off. Draw needle through second st as if to knit, and leave on.

Repeat from -- until all sts have been worked off. Draw end of yarn to wrong side of work, and end off neatly.

SHOULDERETTE

Material:

3 skeins knitting worsted (2 oz. skeins)

1 pr. knitting needles each, No.3 and No.10

Gauge: 5 sts - 1 inch.

Note: Entire Shoulderette is worked in ribbing, K 1, P 1.

With No.3 needles, cast on 76 sts and work in ribbing K 1, P 1 for 2½ inches. Change to No.10 needles and work even until piece measures 28½ inches. Change to No.3 needles and work 2½ inches. Bind off loosely, K as K and P as P.

Finishing: Sew up each side for 2½ inches to form sleeves. Steam lightly.



The article on knitting two socks at one time brought old memories back to me. Over 70 years ago, my grandmother taught me to knit with both hands, making two sleeves at the same time so they would be the same size. I was only a child of 5, and counting past 10 was confusing. With the method described with the socks, I had no trouble getting not only the sleeves but also the fronts perfect.

So that I would not get mixed up on which yarn to use to knit and which to purl, Grandmother fastened a small safety pin on the purl yarn. She would sit nearby making the socks with 4 needles.

She also taught me to make two colored blocks which were joined to make a quilt. We intentionally crossed our yarns so the block would

have design on both sides. Both sides were usable and, luckily, all knots and piecing of yarns could be hidden between the two parts.

I have never seen any of this kind of knitting, except by persons who have learned from me.

Today, I still make quilts or afghans in this manner; the only difference today is that we have circular needles and the quilts can be made all in one piece instead of in blocks, such as I made and Grandmother put together when I was a child.

The two photos show one block, front and reverse. Both sides are stockinette stitch. I have over a hundred such designs in my files.

Irene DeGrijalva, 704 Manchester Road, Mansfield, Ohio 44903



I am looking for a pattern for crocheted gloves similar to the ones shown in the picture I am enclosing. Mrs. David P. Sweet, 35 Highland Drive, Papa, Calif. 94558

I am a new subscriber and was particularly interested in the article on making lamp shades in the January issue. Does someone know where I may purchase the wire forms?

Mrs. William H. Miller, 570 A Stryker Village, Fort Campbell, Ky. 42223

Although we did not have a source for the wire forms, this seemed to the editors to be an ideal project for recycling, as there are always old lamp shades in attics and at tag sales. Perhaps a reader knows where the forms can be bought new.

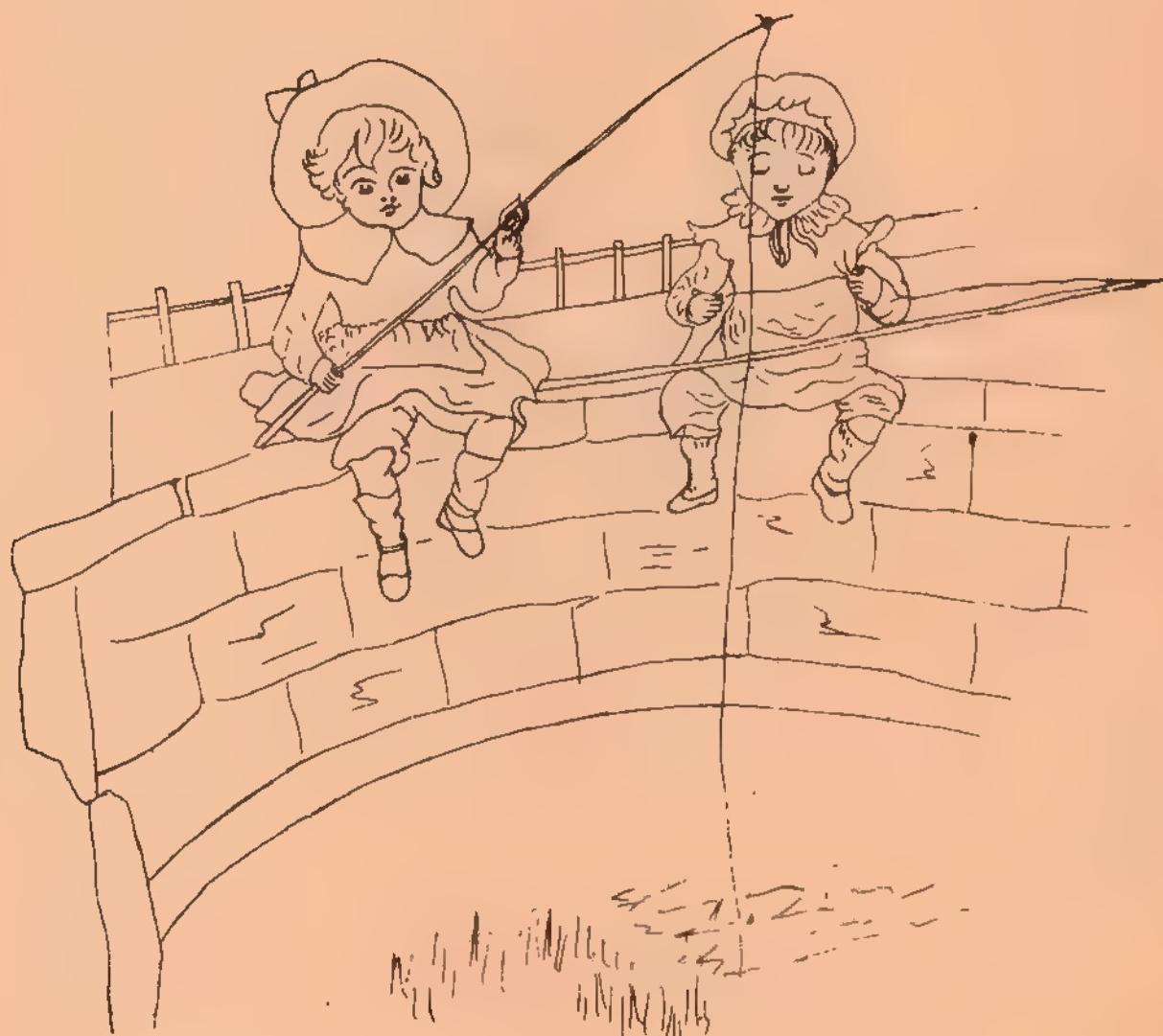
I am interested in obtaining directions for making a coat with an over-cape, such as they used to wear in the 1800's. They were so practical and nice-looking! I'd like to try one for a child, too.

This magazine has inspired me several times in some of my home decorating projects, as I rather favor the old ways over the contemporary.

Michelle G. Matteson, 2809 Naples Avenue, Half Moon Bay, Calif. 94019

VILLAGE SCENES.

BY KATE GREENAWAY.







NO. 13 EDGING

Materials:

Use Royal Society Cordichet, size 30
Crochet hook No.11

1st row: Make ch for length required. 1 dc into 7th ch, ch 2, sk 2, 1 dc, continue.

2nd row: Ch 5, 1 dc into 1st sp, ch 2, 1 dc into next sp, (-:-) ch 9, form ring of 5 chs, 1 sc, ch 5, 1 sc, ch 5, 1 sc, ch 5, 1 sc, all into ring, 1 sc, 1 hdc, 7 dc, 1 hdc, 1 sc into 1st l of ch 5. Repeat same into other 2 ls, 7 sc around remaining chs of ch 9, ch 1, 1 dc into next sp of 1st row, ch 2, 1 dc into next sp. Repeat from (-:-), but joining

center of 1st petal to the end of stem and the center of 2nd petal to the center of last petal of 1st leaf.



NO. 14 EDGING

Materials:

Use Royal Society Cordichet, size 30.
Crochet hook No.11

Make ch for length required.

1st row: Sk 5, 1 dc, ch 1, sk 1, 1 dc.

2nd row: 2 tr c into 1st hole, ch 3, sk 1 hole, 2 tr c into next.

3rd row: 1 sc into first l, ch 5, (-:-) 1 sc into next, ch 3, 1 sc into following, ch 5, and repeat from (-:-).

4th row: Same as 3d row.

5th row: (-:-) 1 sc into l of ch 5, 2 tr

c, 1 p, 2 tr c, 1 p, 2 tr c, 1 p, 2 tr c into 1 of ch 3, and repeat from (-:-).

Triangle in Filet-Crochet from pg 15

pleasing design. Using thread and hook suited, as suggested, to your purpose, make a chain of 278 stitches (A to B, on chart).

1. Tr in 8th st from hook, 90 more sp. Or, if preferred, make this long row of sp as directed for the first triangle.

2. Two sp (ch 5 for 1st), 265 tr, 1 sp.

3. One sp, 4 tr, 2 sp, (16 tr, 6 sp) 7 times, 22 tr, 2 sp.

4. Narrow, as directed in 2d row of first triangle, 2 sp, 13 tr, (7 sp, 13 tr) 7 times, 4 sp, 4 tr, 1 sp.

Continue, following the chart, decreasing 1 space each row on the diagonal, until you have reduced the work to 2 spaces. The edge may be finished according to directions for the first triangle.

ROUND

TABLECLOTH

(Requested)

Starting at "bottom" on chart, ch 267 (15 ch sts to 1 inch).

1st Row: Dc in 4th ch from hook and in each ch across (265 dc, counting turning ch as 1 dc). Ch 3, turn.

2nd & 3rd Rows: Skip 1st dc, dc in each dc across, dc in 3rd st of turning ch. Ch 3 to turn at end of 2nd row and ch 11 to turn at end of 3rd row.

4th Row: Dc in 4th ch from hook, dc in next 7 ch, dc in next dc (3 bls increased); ch 2, skip 2 dc, dc in next dc (1 sp); make 38 more sps, dc in next 9 dc (3 bls); 4 sps, 3 bls, 38 sps, ch 2, make a foundation dc in 3rd st of turning ch (to make a foundation dc, thread over, insert hook in ch and draw loop through, thread over and draw through 1 loop, thus making a ch st; thread over and finish as for a dc), -- make another foundation dc by inserting hook in ch-1 of previous foundation dc. Repeat from -- until 8 foundation dc are made; then make a dc in the usual way (3 bls increased). Ch 3, turn.

5th & 6th Rows: Bl over bl, and sp over sp. Ch 11 to turn at end of 6th row.

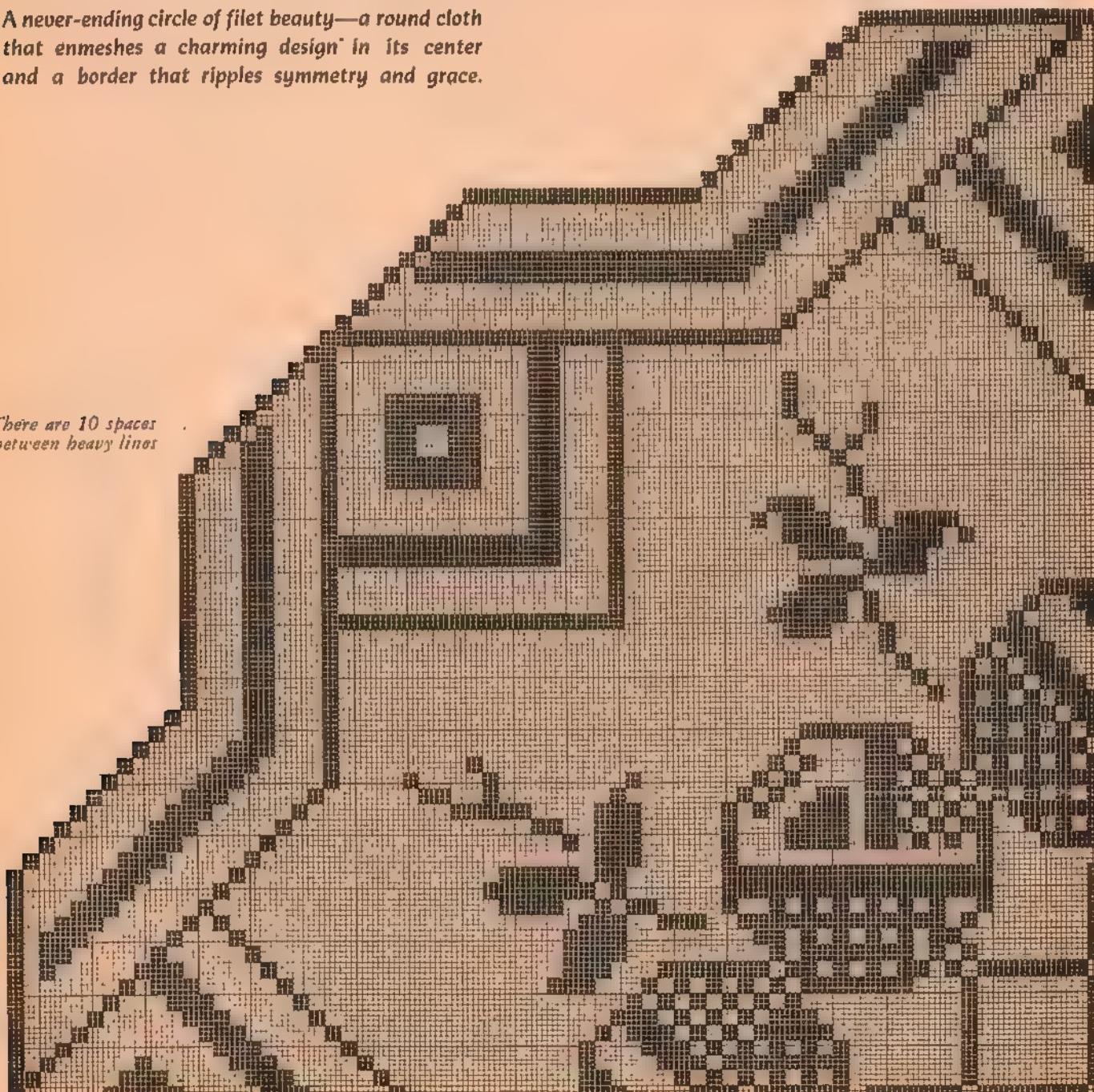
7th Row: Dc in 4th ch from hook, dc in next 7 dc, dc in next dc; 15 sps, dc in next 2 ch, dc in next dc (1 bl); make 8 more bls, 15 sps, 3 bls, 10 sps, 3 bls, 15 sps, 9 bls, 15 sps; inc 3 bls as before. Ch 3, turn. Starting at 8th row, follow chart to top. Chart shows $\frac{1}{4}$ of design. To make second half of each row, repeat first half, starting from center and working back. When work reaches top row, reverse the design by working back to the first row.

Contributed by: Nancy Sawtell, 2504 Seneca Turnpike, Marcellus, N.Y.

A never-ending circle of filet beauty—a round cloth that enmeshes a charming design in its center and a border that ripples symmetry and grace.

There are 10 spaces between heavy lines

BOTTOM



LEARNING TO TAT

A number of our readers have written to say that they would very much like to learn the art of tatting, but have no one who can show them the basics. Therefore, we are printing, in their original form, some instructions which appeared in an old Royal Society book. Unfortunately, the book was not dated. It is unlikely that you would be able to find any of the Royal Society Cordichet called for, but with the substitution of materials now available, the instructions are every bit as good today as when originally published.

The name Tatting is derived from tatters, suggested by the extreme lightness and openness of the lace made by this method. The French called it "Frivolete", which is suggestive of its airy daintiness. Tatting is a copy of the Ragusa laces. Its foundation is the knot. It is closely related to netting, which makes the ground for Filet laces.

It takes a little skill and practice to acquire the knack of making the knot, but once one has learned this, the work is not only very easy but one can do it without thinking or giving it very close attention. In the beginning, tatters used one shuttle and formed the knot over the thread

with which the work was being done. The little discs were then sewed together. This was difficult and not very satisfactory. Later, the use of two shuttles was introduced, the knots being taken over the thread of the second shuttle and a tiny thread left between each group of knots. In this way, continuous patterns were made possible.

Tatting has the same advantage which netting and other knotted laces possess, namely that they may be cut anywhere without ripping. The picot or tiny loop on the edge of the motifs adds very much to the delicacy and beauty of the work. These little picots are called purls

To fill shuttle: Tie thread through hole in center of shuttle. Then holding shuttle firmly in the left hand wind thread as on a spool.

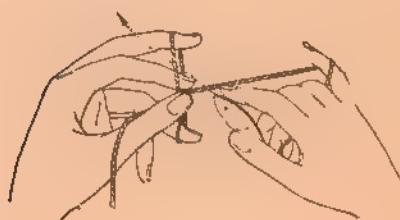


FIG. 1

Fig.1. First position of hands.

To begin, wind cotton over hand and hold with thumb and first finger. An important thing is to remember that the thread of the left hand is forming the stitches, the shuttle which is in the right hand, must be held out tightly extended until the left hand has drawn up the knot. Follow movement as shown in Fig.1.

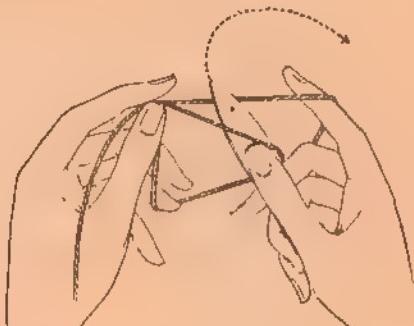


FIG. 2

Fig.2. Second position of hands.

The shuttle must pass between first and third finger, from right to left, following the movement of illustration in Fig.2.

and are especially dainty on handkerchief borders, lace collar edges, etc.

Selection Of Correct Materials

Hard twisted, smooth even cotton is absolutely necessary to produce beautiful results in this work. It is a disadvantage to join the cotton by tying it in knots and unless the cotton is very smooth and strong it will break, since it is necessary to give it quite a jerk in drawing together the knots.

The beautiful Royal Society Cordichet, a six-cord, hard twisted mercerized cotton, made from the fine, strong, long staple Sea Island cotton, offers a perfect material for tatting, and those who love to make this charming lace will find Cordichet a great incentive while progressing with the work, in the satisfaction they experience as they see the exquisite results it produces.

The fundamental stitches used in tatting are here illustrated and explained, and the correct position of the hands as shown will, if followed, assist materially in effecting more perfect specimens of this dainty lace.

Abbreviations Used In Tatting Directions

double stitch - d.s.
picot - p.
ring - r.
chain - ch.
long picot - l.p.

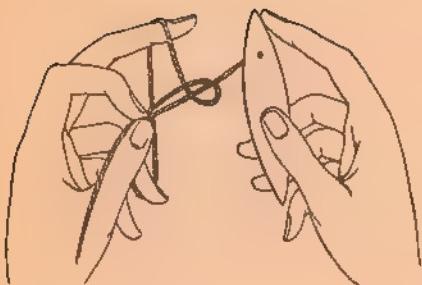


FIG. 3

Fig.3. Third position of hands.

The cotton over left hand must be loose, while the shuttle in the right hand must be tightly extended, as Fig.3 shows position of hands. This forms the first part of the double stitch. The loops have to be formed always by the thread of the left hand, and the shuttle thread of the right hand must be free to run through the stitches.



FIG. 4

Fig.4. Fourth position of hands.

To form the second part of the stitch, pass shuttle from left to right, between first and third finger through loop over left hand, as Fig.4 indicates, extend the shuttle thread, and with left hand thread form a knot as before. This finishes the double stitch. It would be advisable to practice the double stitch until it can be made rapidly.

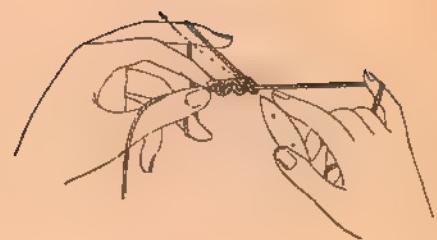


FIG. 5

Fig.5. Fifth position of hands.

Fig.5 shows a few finished double stitches.

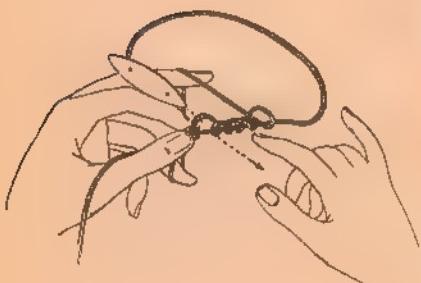


FIG. 6

Fig.6. Sixth position of hands. How to make picot.

The picot in tatting helps to join the different parts of the pattern, and makes the design very attractive. In making the picots, care must be taken to have them even. The picots are formed by leaving a loop on the extended thread, and a short length of thread between the stitches after the first half stitch, then making the other half stitch, as shown in cut of Fig.7. This makes the open picot.



FIG. 7

Continue with another double stitch and join it to the preceding stitches, as shown in illustration of Fig.8. This makes the closed picot.



FIG. 8

The double stitch which helps to form the picot is to be counted as one of the following double stitches.

Joining.

To join the different rings, ovals, etc. together, take up the thread which runs over the left hand with a crochet needle or pin, inserting into the picot downwards from above, pass the shuttle through the loop thus formed and pull it up like any other stitch.

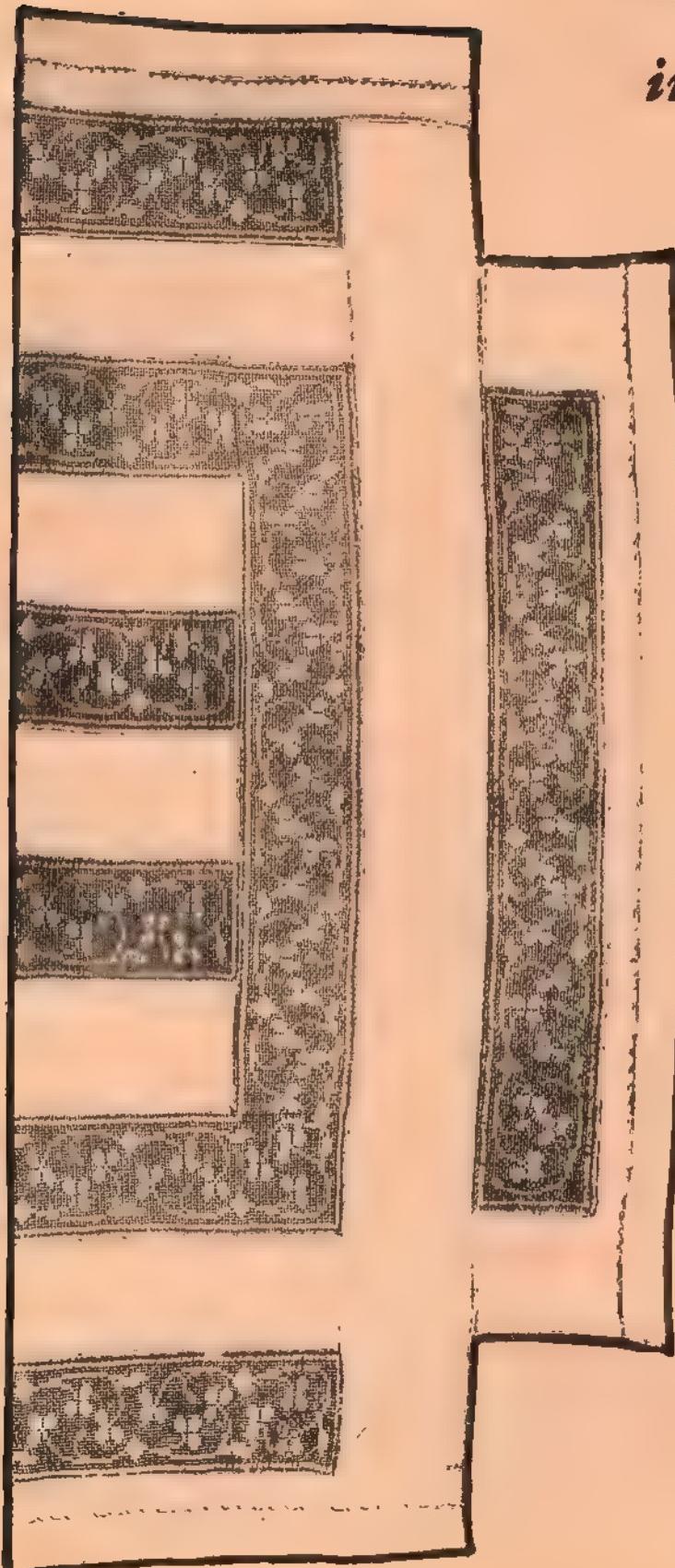


FIG. 9

Fig.9. Edging.

3 d.st., 1 p., (-:-), 3 d.st., 1 p., 3 d.st., 1 p., 3 d.st., form ring by pulling shuttle thread tight. Leave sufficient length of thread before beginning the next r. not to overlap each other. 3 d.s., draw the left-hand thread through the third picot of preceding ring with pin or crochet hook and repeat from (-:-).

A Handsome Bedspread in Trefoil Design

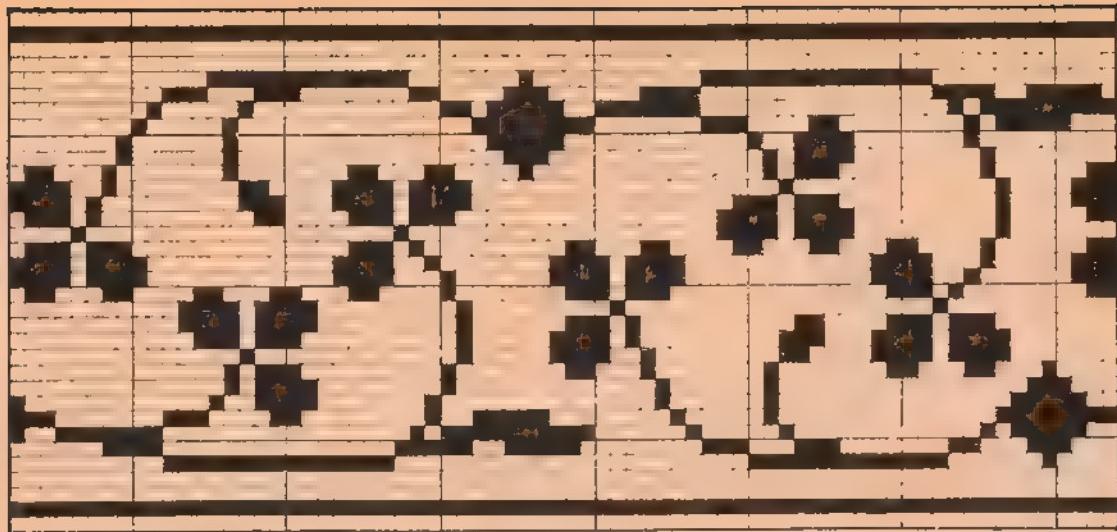


The lower portion of the spread.

The lace for this handsome bedspread is worked in ecru crochet cotton, No.10, with a No.9 needle, or a size that will carry the thread easily, and measures six and one-half inches in width when closely worked. A somewhat looser stitch adds to the width but does not detract from the design, while by using a finer cotton and needle the insertion will suit luncheon or supper cloths, curtains, or anything requiring a bold and graceful border.

The bedspread consists of insertions along the valances of the sides and bottom; but none along the top, which is finished with a band of material with a picoted hem to be described later; then an insertion with turned corners going along the two sides and the bottom about three inches from the edge of the flat part of bed, and the two other insertions running up the spread between these. Parts of all these pieces are seen in the illustration which shows the lower part of the spread in its right proportions. The two middle pieces of lace may be omitted, and should be omitted in a spread for a single bed. A heavy ecru linen, canvas, or other material forms the rest of the spread.

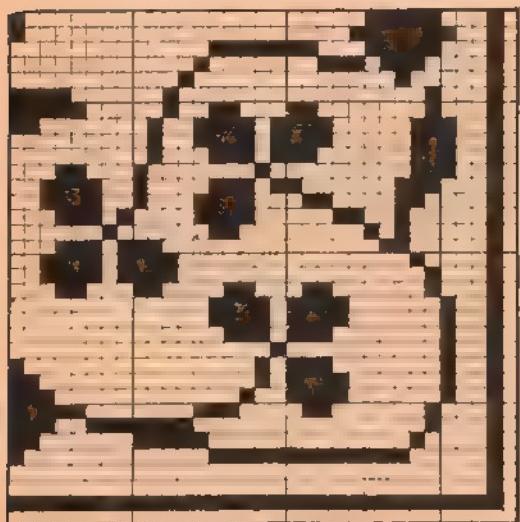
First make the piece for the valance at foot of bed. Begin at X L on Chart 3 with a chain of 107 stitches, treble in 8th stitch from needle, then 33 more spaces on the chain. Work on to row marked Y, then into this row work row B on Chart No.1. Continue from B to C, and repeat between B and C twice more. Then in order to round off this end of the design gracefully, work two of the three rows that follow C, omit the row marked A, and follow with the nine rows, M to N on Chart No.4. This certainly seems a large number of pieces to complete a simple strip of insertion, but it results in the insertion looking as if it were planned to fit its place and not like a piece of machine-made lace cut off by the yard.



A C

Chart No.1

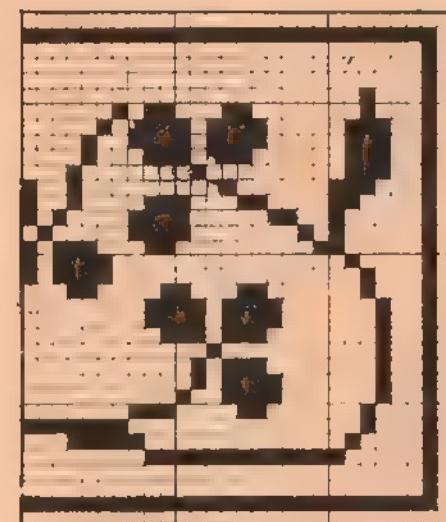
D B



E

Chart No.2

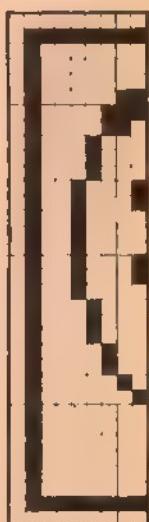
G



Y

Chart No.3

L



N

Chart No.4

M

The valances along the sides begin and end in the same way, but require six repeats instead of three.

For the piece of insertion that rests on the bed around the edge, that is, the piece that has the corners turned, begin at F G on Chart No.2, and work to row E. (This is also the beginning place for a luncheon cloth insertion, or any border that joins all around.) Now go to Chart No.1 and work row D into row E, make six repeats and finish like the upper end of the long side piece. Next work row A into the row at G, work to B, and into B work row C; make two more repeats and finish with rows E to F, and fasten off. Again into the row at G work row A and make the second long side to correspond. The two central strips begin like the valances and are finished when they are of same length as the other long pieces.

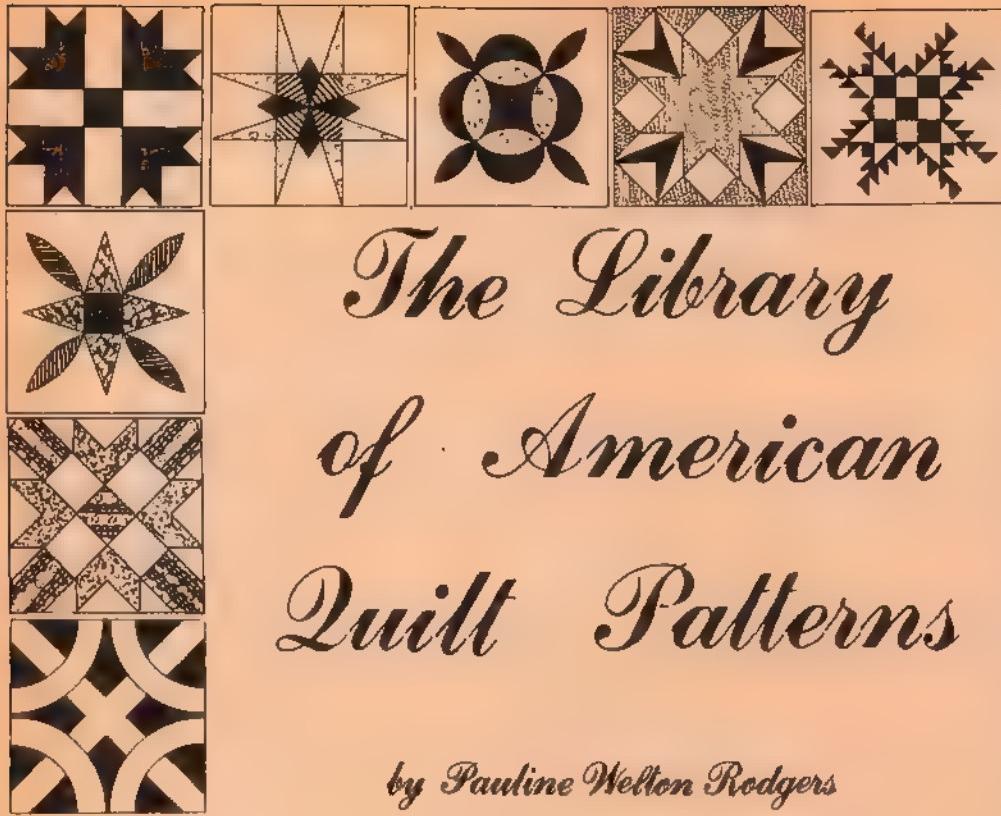
All the strips of linen are seven

and one-half inches wide and are to be cut along a drawn thread to insure straightness. They may be made with a hem about one-fourth inch wide, but a much better way is to draw a thread not quite half an inch from each edge, fold this down the middle and work double crochet over the doubled linen into the drawn thread. The short ends of the strips are to be worked as well as the long sides. Then oversew the lace and the linen together.

First put in the three pieces between the two central pieces and the turned piece. Make these of same length as the lace. Next put in the strips between the piece with turned corners and the side valance pieces. All these pieces we shall call vertical, as they go the long way of the bed. Next place the horizontal piece that can be seen in the illustration going across from one side valance

to the other. Along the top put a similar piece, leaving the upper edge unworked for the present.

Now do the two outer vertical strips of the side valances, leaving the outside edges of these pieces also unworked. They go the full length of what is already done. When all these pieces are joined, turn the wrong side of spread toward you and work the wrong side of the edges as if they were the right, putting a picot at each 8th stitch. Work the two sides and the top in this way, and then turn up about a third of these strips for a hem, bringing the picoted edge on to the right side of the spread. The bottom valance is made with a wider piece of linen, and the part filled by the lace is cut away. Its arrangement can be clearly seen in the picture. It also has the hem worked and turned up in the same way as the other pieces.



The Library of American Quilt Patterns

by Pauline Welton Rodgers

Flower of 1853

Very little is known about the family history of this pattern. It was passed down through three generations of California-born womenfolk. 131 years after its first appearance, between the years of 1833 to 1853, the design was presented to me by a friend, in the form of more than 40 completed, handsewn, flower-type quilt blocks.

Because the original name had long since been forgotten, I decided to call it simply, "The Flower Of 1853", until someone will recognize this pattern and will kindly let us know its true name.

At any rate, it is a rather attractive design, and one that is easily put together by beginner and experienced quilter as well. The majority of the blocks had yellow centers and red inner petals. The outer petals were done in a mixture of assorted print fabrics. The balance of the blocks I still own, I am going to put to use in making a quilt as I have featured in Diagram No.3.

Diagram No.1 features the arrangement of the flower.

Diagram No.2 presents a general arrangement for a completed quilt top without a border. You will need 42, 14x14-inch square blocks. There will be thirty (30) appliqued flowered blocks, and twelve (12) plain blocks. Set 6 blocks across, and 7 blocks down, for a top that will measure 84x98 inches square. You can add a border that measures 6 inches wide if desirable. Allowing for all seams when you cut out your fabric blocks and unit pieces, you will need 30 yellow centers; 240 red inner petals, and 240 various printed fabric outer petals. Unit No.1 is the inner petal. Unit No.2 is the outer petal, and Unit No.3 is the center of the flower, which is applied over the flower when once sewn together. For yardages, obtain 6 yards of 45 inch wide, white or muslin fabric for all blocks; $\frac{3}{4}$ yard of yellow; 1 and $\frac{1}{2}$ yards of a very bright red, and dig into your scrap bag for a varied

collection of printed fabrics. It will take 3 yards of a fabric, in a print or solid, for the border.

Diagram No.3 shows the arrangement I will be using. Obtain a bed sheet, washing it after all hems and selvedges have been removed. Iron it, using a fabric spray conditioner. Then with one package of $\frac{1}{4}$ inch wide, double fold bias tape, in a shade of Kelly Green, form an oval type circle. There are 9 flowers in this particular arrangement. You will need 1 yard of Kelly Green fabric for the leaves, shown as Unit No.4. When you have completed your arrangement of the oval, attach the leaves to the flowers first, then applique each flower into position. To arrive at an even balance in your arrangement, fold and press your sheet panel lengthwise down the center, and do the same widthwise. Place a flower in the center of the panel, and one each at the top, the bottom, and both sides over the green stem or vine. Now, place flowers between these you have already sewn into position, making sure that all the leaves point outward to the edges of the panel. It is always best to refer to the diagram of the quilt, so that mistakes are more easily avoided.

Diagrams No.4 to No.6 feature other ways that you can employ this flower design. In this case, the blocks each measure 28x28 inches square. For each design featured, set 3 blocks across, and 3 blocks down for a top that will measure 84x84 inches square. Use different colored scraps of fabric, if you decide to employ the particular block settings. You can make a bowl or vase by folding a sheet of typing paper in half lengthwise and drawing lightly in pencil the shape shown in Diagrams No.5 and No.6. Then cut out your vase, to obtain the pattern that is needed.

Do hope you will enjoy using this little "antique", and in the meantime, happy quilting to you and to everyone who may use this pattern for creating her own future heirlooms.

If you have an antique pattern which you would like to see discussed in this column, please write to the address below.

Pauline Welton Rodgers, The Library of American Quilt Patterns, Post Office Box No.1752, Silver City, New Mexico 88061

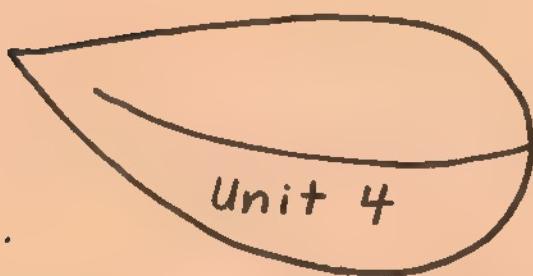
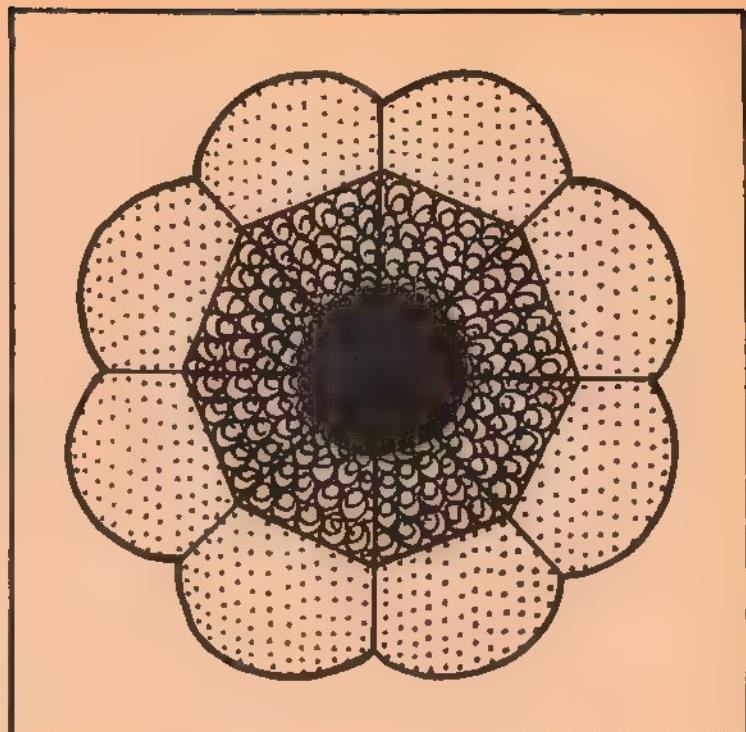
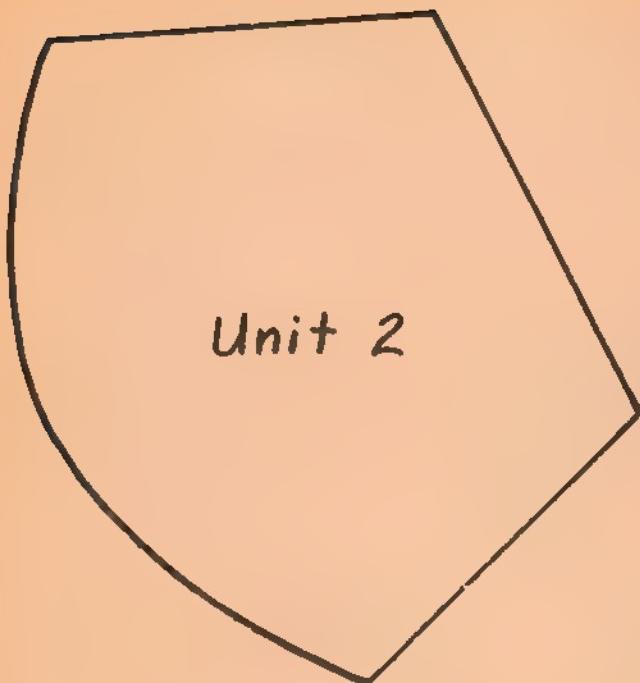
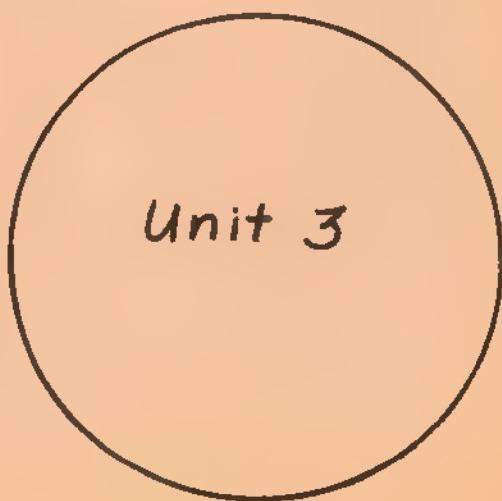
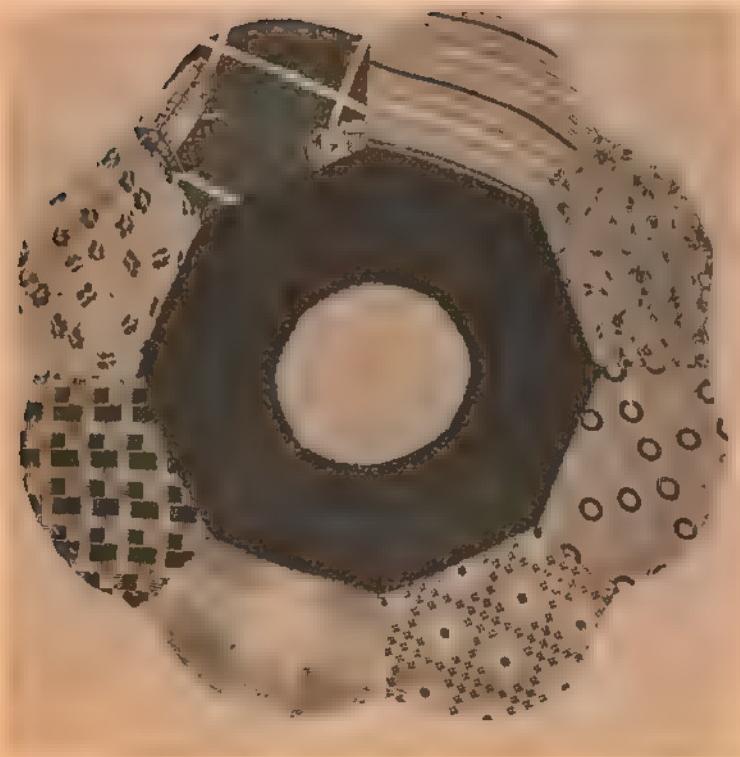
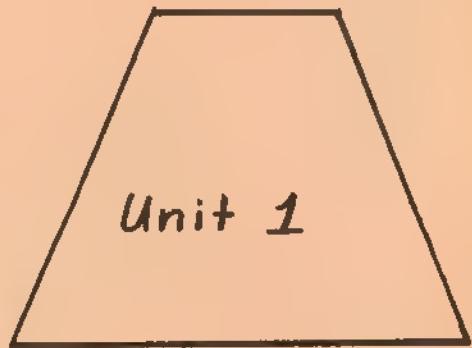


Diagram # 1



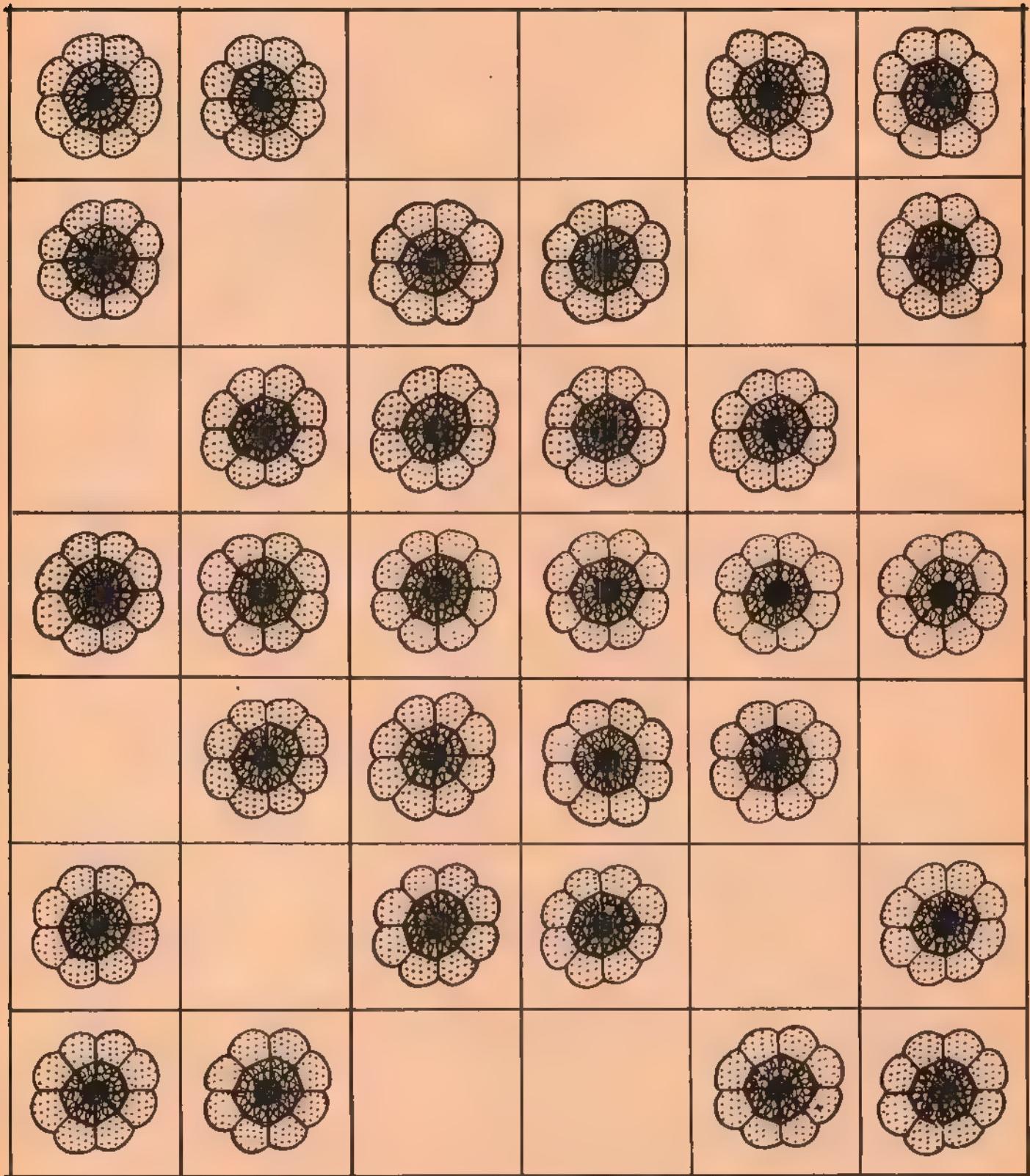


Diagram #2

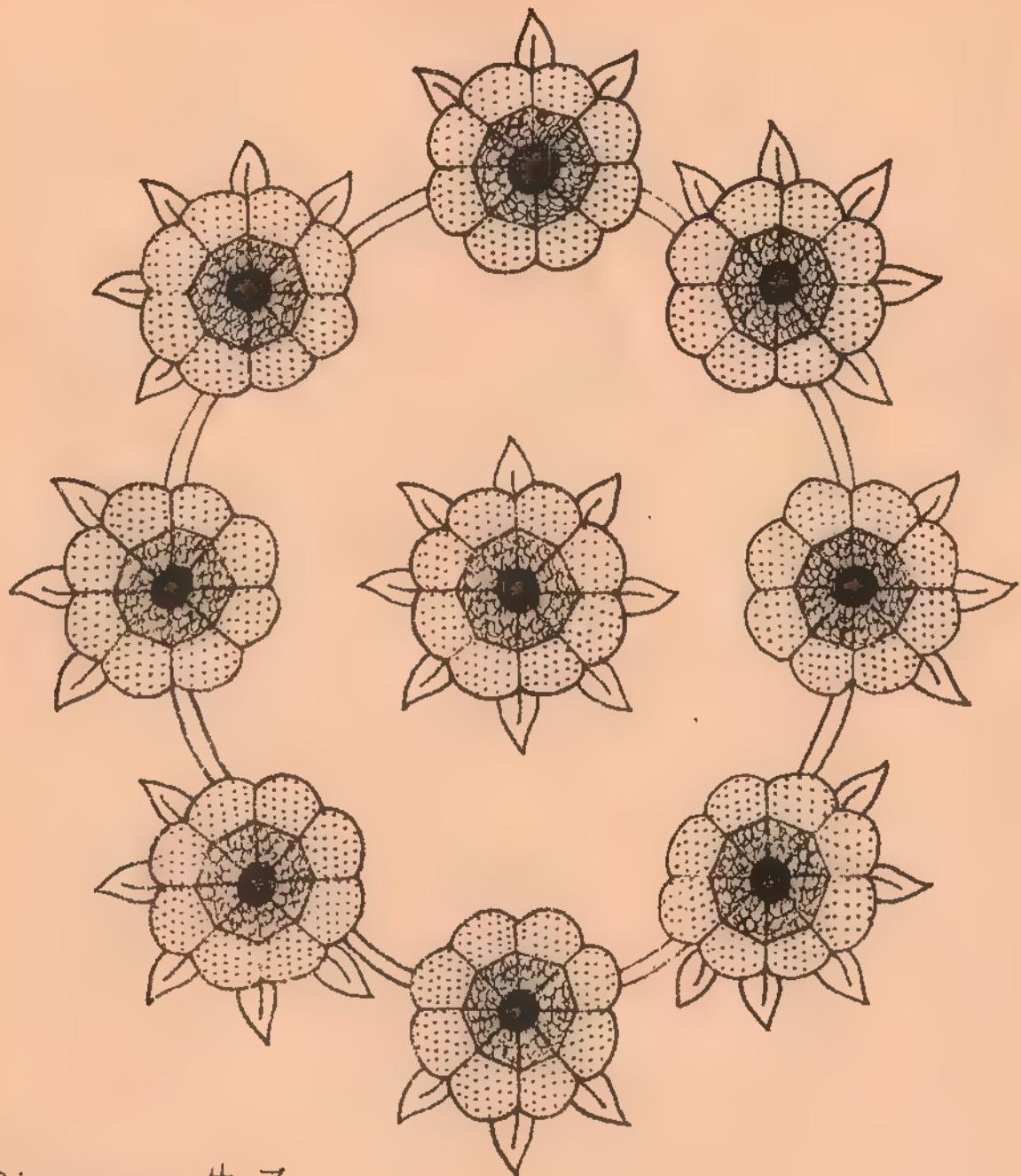
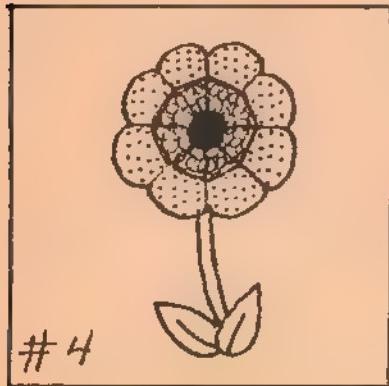
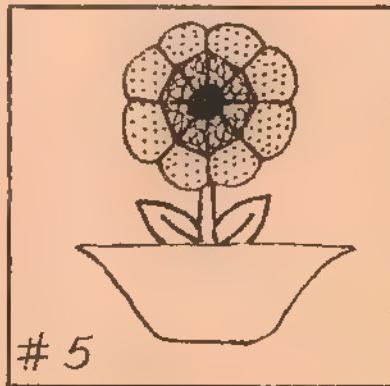


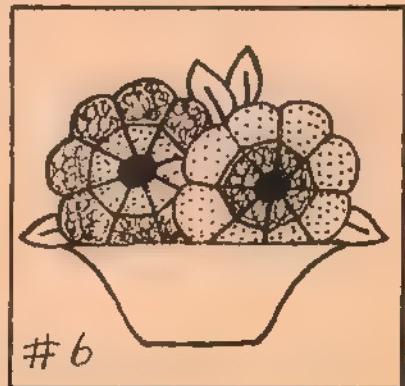
Diagram #3



#4



#5



#6



The fashions shown on these two pages are representative of the styles available to seamstresses in the years indicated. We hope that you will find them valuable as a guide to authentic costuming. We do not have the actual patterns for sale.

Fashion through the Years



1915

1918



1938

1920





*Easy to Do and Unusual
in Design*



Tulips among Grass-Grown Rocks



In Gay Colors

Wool Embroidery for Burlap Bags

Designed by GRACE H. STRATTON

No one who ever "owned and operated" a large utility bag of sturdy burlap will willingly be without one; they are so good-looking, so durable, so "obliging" in the number and size of the bundles, books and whatnot that they will carry, so easily and quickly decorated and made up, that to enumerate their excellencies savors very much of "gilding the lily."

Burlap in both natural hue and in colors makes very attractive bags, and pleasing color-harmonies in decoration can be worked out on any background chosen. Natural color is invariably good, and brown and blue are unfailing favorites.

Intended for service, bags of the general-utility type are best cut as simply as possible. A strip of material, folded and seamed up the sides and fitted with flat handles of the same fabric, answers every purpose. The fascination of these bags lies not in color or in cut so much as in decoration. There are many popular methods, for burlap is extremely amenable to many types of decoration; but to none more so than to the ever popular wool embroidery, which is beautifully in keeping with the rough, coarsely-woven texture of the fabric. Too, wool embroidery works up quickly and effectively, and all manner of appealing designs are available.

While it is customary to decorate only one side - the front - of the bag with the design, both may be so treated, if preferred. Finishing lines, of course, are used on both back and front.

Choose a Design That Is Simple and Gay of Hue

Natural-colored burlap makes an excellent background for a design of scallops and vertical lines, the former worked in three shades of blue, the latter in two shades of orange and lemon-yellow. The lines form centers for the scallops, making a design as unusual as it is simple. The

scallops are interesting because each is an entity worked by itself, differing from the usual scallop in that it has vertical sides. Use the deepest shade of blue for the row of scallops at the bottom of the design, and the deepest orange for the centers. Follow this row with a second of old-blue scallops with bright-orange centers, and finish with light-blue scallops and yellow centers. The effect is wholly charming. It is advisable, though not imperative, to work the centers first. Each of these wide lines broadens into a sort of base, and in all but the bottom row where the base is flat, this tapers to a point between the angles of the scallops. If the scallops are worked after the centers, as advised, the purl edge of the stitches will cover any irregularities in the tapered bases; it is less easy to cover them if they are added after the scallops are worked. These lines, of course, are in unpadded satin-stitch. Simple buttonholing and long-and-short buttonholing are used for the scallops. Use the simple type for the sides, laying the stitches close together so that none of the fabric can be seen, and work them in horizontal lines, with stems not more than one-fourth inch long. When the curve of the scallop is reached, follow it with the stitches, using long-and-short buttonholing, but take care that the longest stitches have stems no more than three-eighths of an inch long. Do all the filling, whether in satin-stitch or buttonholing, very carefully and closely, for upon the symmetry of the decoration depends to the success of so simple a design.

An interesting band for a brown bag is formed of rows of black outlining, in series of three crossing diagonally to form diamonds in which are worked multicolored flowers in double daisy-stitch. Fit each outer daisy-stitch closely about the center one, and tip each of them with a longish stitch of black. The

flowers are gay in light blue, lemon-yellow, bright orchid, pale green, bright orange and burnt orange.

Tawny tulips among grass-grown rocks make a charming design for a dull-blue burlap bag. Use bright orange for buds and the outer petals of the opened blossoms, and burnt orange for the center petals of these latter. For the foliage, and for the grass on the rocks, use a soft, bright green. Use tan for the rocks themselves, and separate the upper from the lower rocks by a line of blue. Do the flowers, the buds, and the leaves and stems in horizontal, unpadded satin-stitch. Buds are voided through the centers. The rocks call for simple buttonholing. Begin these at the top of the pile, for they are worked in rows of successive color, the purl edge of the buttonholing toward the center. Done in this way, the purl edge of each row will cover the tips of stems of the stitches in the row directly above.

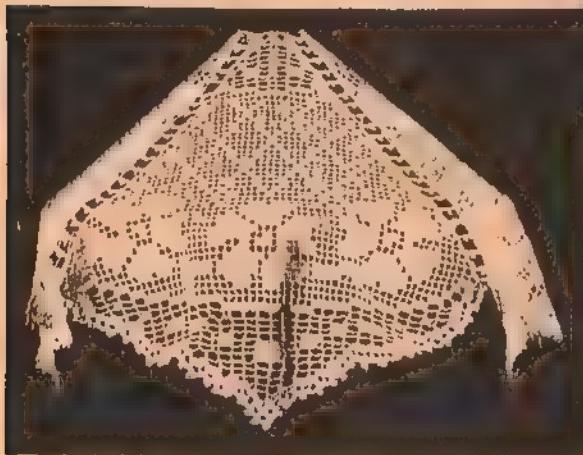
Finishing Takes Two Jiffies - No More

It takes one of the jiffies to fringe the top of the seamed bag, to turn it down to a depth of four inches, including the fringe, and to catch the two thicknesses together with running-strokes, set two threads above the top of the fringe. Take these stitches over four threads of the fabric weave, and under three. The second jiffy you will use to cut two strips of fabric, each eighteen inches long and rather more than two inches wide, seam and turn, and press so that the seam will come in the center of the under side of the strap. Two or three threads from each edge of the strap, run with long stitches as before, taking stitches through the strap. Stitch a strap to each side of the bag.

The color of the wool used for the stitches varies with the design and the background. Use deep blue on the natural bag, black on the brown one, and light green on the blue.

This centerpiece was requested by Mrs. E.E. Ford. We are delighted to be able to present it here.

This unusual and very attractive design, if made with a thread giving 8 spaces to the inch, measures eighteen inches in diameter when completed. Coarser or finer thread will result in a piece larger or smaller, in proportion. Ecru crochet cotton, of a size giving 6 spaces to the inch, produces a handsome table center about twenty-four inches across. The leaves or sections are made separately, following the chart, the picot edge and joining insertion being done in one row, afterward.



A Shade for the Electric Light

Begin at the point (A), and work in trebles, spaces and bars, or open lacets - the latter consisting of chain 5, miss 5, treble in next, and shown on the chart by the little horizontal marks across 2 spaces.

1. Ch 8, a tr in 1st st (or 8th st from hook), for 1st sp.

2. Ch 7, tr in last tr made (to widen 1 sp), 1 sp, ch 2, a triple tr in the st with last tr, to widen a sp at end of row.

3. Three sp (ch 5 for 1st sp of a row).

4. Widen (1 sp, always, unless otherwise directed), 3 sp, widen.

5. Widen, 1 bar, 1 sp, 1 bar, widen.

6. One sp, (1 bar, 1 sp) twice.

7. Widen, (1 sp, 1 bar) twice, 1 sp, widen.

Continue working, following the chart carefully, until the piece is completed. The widenings are of one space only, at each end of a row,

followed usually by a plain row, or without widening. The decreasing for the border begins with the 50th row, at each end of which a space is dropped; this may be done either by slip stitching over the space, or at end of the preceding row by missing 2 stitches, and making a triple treble in next, thus leaving the work ready to start next row.

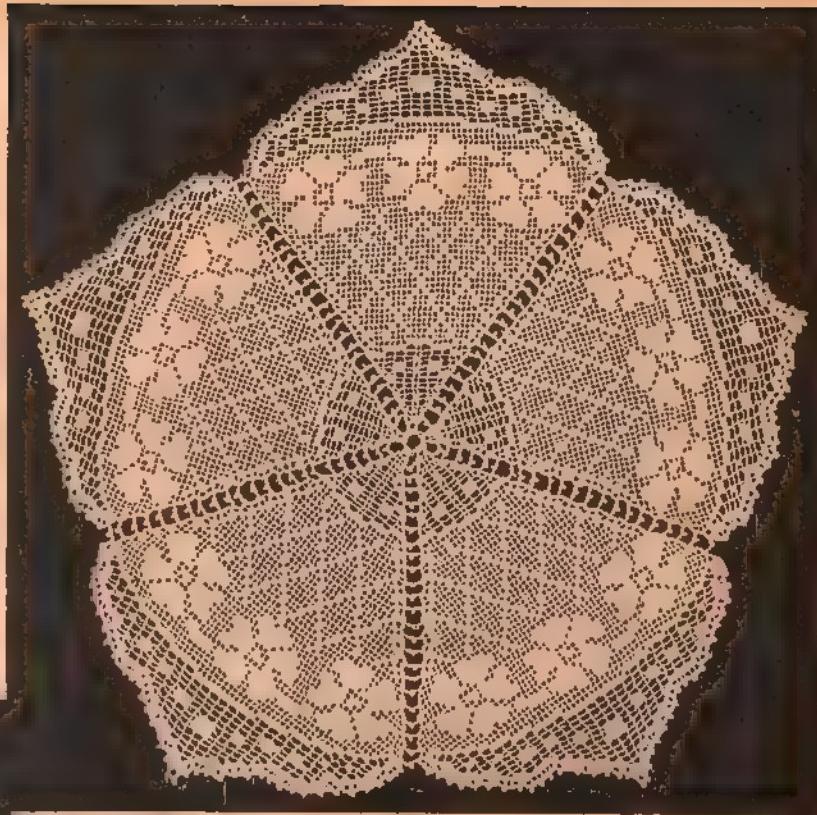
Having finished the five sections, proceed to join them, as follows: Fasten in at B (or 47th row of the piece), and work across the border to C, putting 3 doubles in each space, with a picot every 6th or 7th double; work from C to A in the same way, but without the picots, simply filling the spaces with doubles. Chain 5, take the next section, 3 doubles in space at the point and in next, chain 6, fasten with singles in the corresponding doubles of first section, turn, fill the bar of 6 chain with 4

doubles, picot, 4 doubles, single in the last double of the side, fill next 2 spaces, make another bar in same way and continue along the side, or to B, work around the border of second section as before, and repeat until the joining is completed, the fifth section being joined to the first.

Around the center work 3 trebles in a space, chain 2, 2 doubles in the loop between the sections, chain 2, 3 trebles in next space, repeat around, joining last 2 chain to 1st treble, and fasten off neatly.

To use the pattern for an electric-light shade, omit the point and begin at the 4th row with a chain of 20 stitches, a treble in 8th stitch from hook, for 1st space, 4 more spaces on chain. Then continue from 5th row. Make four sections and join them in the manner described.

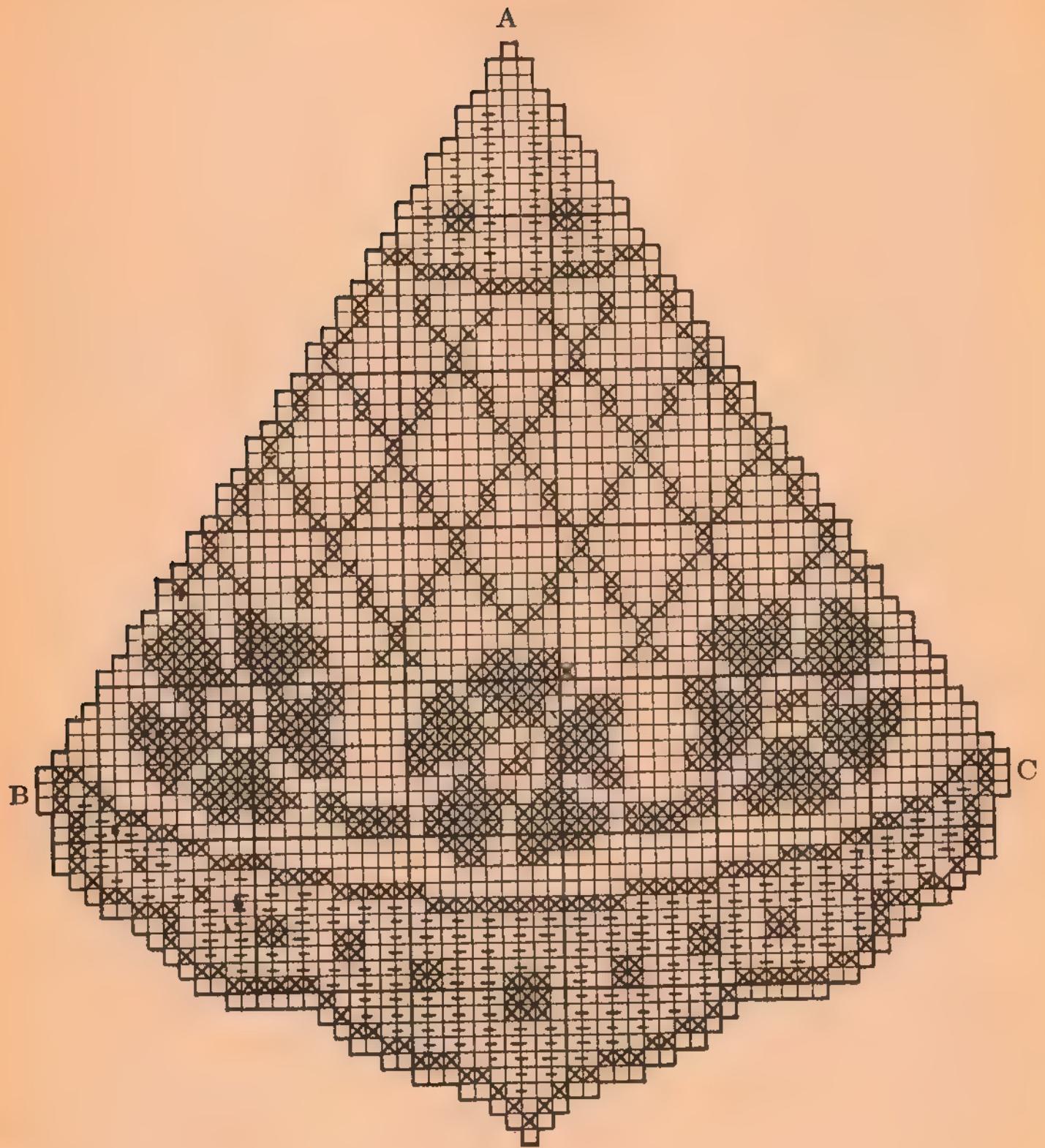
(Requested by Mrs. E.E. Ford)



An Unusual Centerpiece in Filet-Crochet

Five-Leaved Centerpiece in Filet-Crochet

By MARY CARD





Shuttlebutt

TATTING WITH MYRTLE

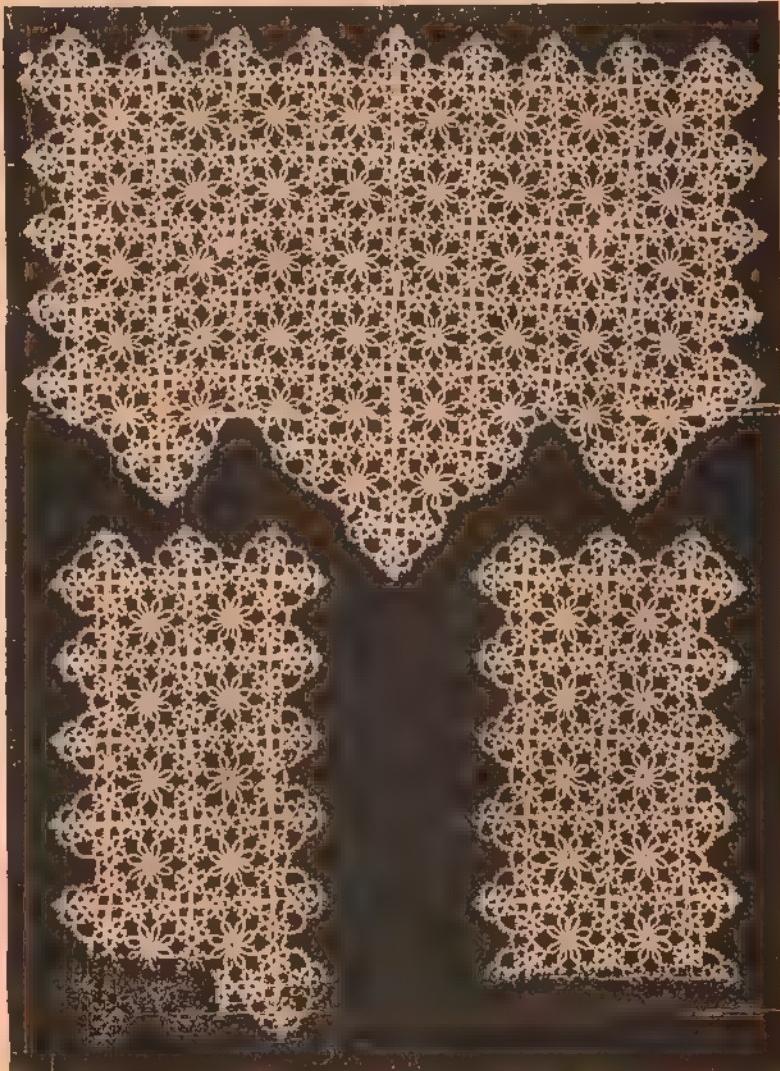
This set is composed of two simple medallions - a round one and a square - joined diagonally. The most satisfactory method of construction is to make two rows of the squares (joining as made), then fill in spaces with rounds. Add another row of squares, and fill in as before.

SQUARE MEDALLION: Make a ring of (1 double knot, picot) 10

times, 1 double knot, close; turn. Make a chain of (2 double knots, picot) 3 times, join second picot on ring. Continue thus around ring, making five petals; turn. Chain 6 double knots, picot, 6 double knots, turn. Repeat from the ring four times, joining all connecting chains to picot on first connecting chain and center picot on first petal to center picot on last petal of preceding motif.

Chair sets were very popular about thirty years ago, and this one was my favorite. I made sets as wedding gifts for two of our neighbor girls. Ecru was the popular color at that time, perhaps for the reason of laundry problems. The ecru crochet cotton is a little softer, and is easier to work with. The printed directions did not specify the number of crochet cotton used in this pattern, but I used No.30. You may find many uses for this design. I have used it for a dresser scarf, and also made it into squares for a vanity set. With a little rearranging of medallions, it could be used as a yoke for a dress.

I have made only one-third of the chair back. The other two-thirds are made in like manner. The fourth row has six square medallions; the fifth row has seven square medallions; and the sixth row has six square medallions. The last three rows are made the same as the first three rows. I have tatted an edge around it, to the connecting point of the fourth row. The arm pieces are six rows long, and three rows wide. They are finished with the tatted edge. The directions given are for each medallion separate. These could be used by themselves, to make a chair set, or other designs. The square medallions should be connected at the sides.



ROUND MEDALLION: Make a ring of (1 double knot, picot) 8 times, 1 double knot, close; turn. A chain of 8 double knots, picot, 8 double knots, join first picot on ring. Continue around the ring, making eight petals.

EDGE: The edge finish is a chain of (2 double knots, picot) 3 times, with an extra 2 double knots and picot at points when joining the outside motif to following one, and a chain of (2 double knots, picot) 3 times, joined at point of beginning for extreme tip of edge.

Mrs. Vielhaber of Rochester, Minnesota, has asked, "How does one work directly onto the edge of a handkerchief, thus avoiding having to sew the finished edge on?" With a fine crochet hook, pull the thread through the edge of the handkerchief; put the shuttle through the loop, and ease the loop down. It is done just the same as joining to a picot. Another reader would like to know if there is a place where tatting shuttles may be ordered by mail. A plastic shuttle is available at: Herrschners, Stevens Point, Wisconsin, 54481. It would be well to send for a catalogue before ordering. Tatting shuttles are also available at Merribee Stores, which are located in many of our states.

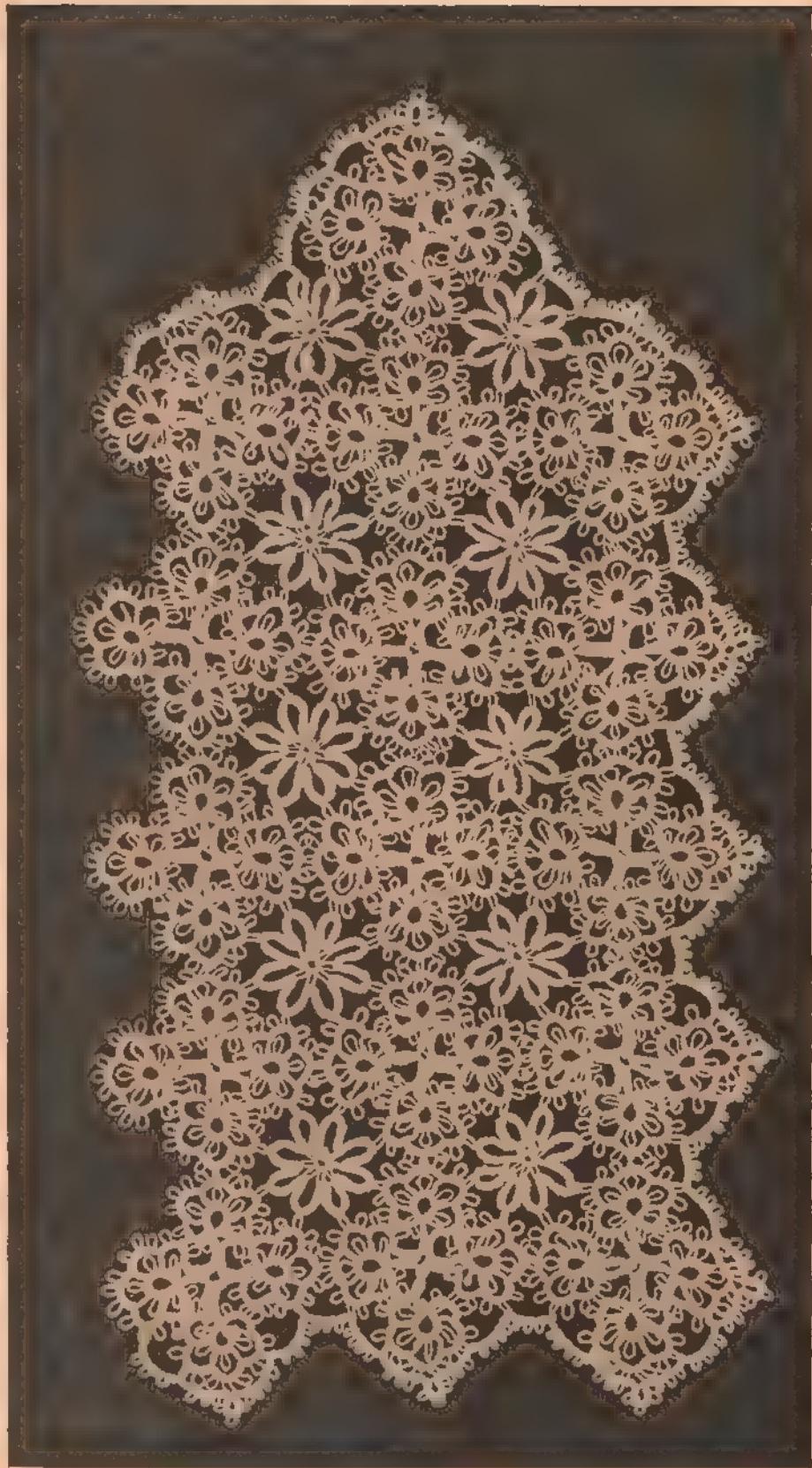
Frances McElwain, R.D.1, Box 281, Conewango Valley, N.Y. 14726 frames her tatted doilies. She uses round frames for the round doilies, and oblong frames for the oblong doilies. She uses a black velvet background for her white doilies, and a white background for her colored doilies. She arranged an oblong doily underneath the glass of a handled serving tray, which proved very delightful and unusual. Her framed doily which hangs in my dining room, proves her work to be exquisite!

I am enjoying your letters, and I am very sorry that I cannot, at this time, answer the ones without return postage.

Best wishes, and happy tatting!
Myrtle.

-:-:-:-:-

Myrtle M. Hamilton, Ulysses Pa.
TAT-PA



EVOLUTION OF A PATTERN



Baby's Crocheted Cape, with Hood

BABY'S CROCHETED CAPE, WITH HOOD

From
"Handbook of Needlecraft"

Materials required are 3 skeins white Shetland floss, one skein pink or blue, and a bone crochet hook, No.5.

Beginning with the white wool, make a chain of 92 stitches for the neck.

1. Miss 5, draw a loop through next stitch, miss 1 chain, draw a loop through next, wool over, draw through the 3 loops on needle, chain 1, -:- draw a loop through same stitch as last loop, miss 1, draw a loop through next, wool over, draw through 3 loops on needle, chain 1, and repeat from -:- 4 times, making 6 clusters; then widen by drawing a loop through same stitch as last, wool over and draw through 2 loops, chain 1, then make 5 plain, as at first, widen, make 10, widen, make 1, widen, make 10, widen, make 5, widen, make 6, widen, break wool.

2. Fasten around chain of preceding row, chain 4, draw a loop through 1st space, then a loop through 2d space, wool over, draw through the 3 loops and chain 1. This brings the groups or clusters directly above those of preceding row. Repeat until

there are 6, widen, make 7, widen, make 23, widen, make 7, widen, make 6, widen; break wool.

3. Fasten around chain of preceding row, chain 4; make 6 plain clusters, widen, make 9, widen, make 11, widen, make 1, widen, make 11, widen, make 9, widen, make 6, widen; break wool.

4. Fasten and chain 4; make 6, widen, make 11, widen, make 25, widen, make 11, widen, make 6, widen; break wool.

5. Fasten in and chain 4; make 6, widen, make 13, widen, make 12, widen make 1, widen, make 12, widen, make 13, widen, make 6, widen; break wool.

6. Fasten and chain 4; make 6 groups, widen, make 15, widen, make 27, widen, make 15, widen, make 6, widen; break wool.

7. Fasten and chain 4; -:- make 2, widen, and repeat to end of row; break wool.

8. Make 111, beginning as usual and widening but once at end of row.

Make 10 more rows like the 8th.
For the border at bottom of cape, fasten in the color:

1. A double under 4 chain, shell of 5 double trebles in top of 2d group, -:- miss 1 space, a double in next, miss 1 space, shell of 5 double trebles in top of next group; repeat from -:- to end

We found the pattern for making this little cape in a very old publication called "Handbook of Needlecraft", edited by Margaret Barton Manning. The cape was designed by Mrs. C.H. Hardy. We thought it would look just as pretty on a modern baby as it must have looked on today's grandmas, when they were little, but since the pattern was so very old, we sent it to a trusted friend and contributor, Mrs. Ray Vierheller, who is adept at interpreting, and in some cases correcting, these old patterns. Mrs. Vierheller discovered that the cape, made according to the original directions, came out too large for a baby, and so she modified them to fit an infant from six weeks to eight-months. We have noted that in the older publications, they often refer to "A Baby of Two Years", whereas we usually speak of a child of two as a "toddler" or "young child".

Printed below are the original directions, followed by Mrs. Vierheller's modified directions, and you may take your choice.

of row, ending with 1 double.

2. With white wool, make 3 double trebles in double of preceding row, -:- fasten with 1 double in center of shell of preceding row, shell of 5 double trebles in next double, repeat from -:- to end, ending with 1 double. Break wool. When fastening in, remember that 4 chain takes the place of a double treble.

With color begin at the neck in front and make 1 double, shell of 5 double trebles around chain of 1st row, a double under chain of next row, and continue until you reach the last row of cape. Make a shell around the double treble of 2d row of border, a double in top of double treble, continue the shells along the bottom of cape same as in 2d row, and complete the other front.

4. With white commence at neck in front; -:- make a double in double of preceding row, chain 8, make a double in center of shell, chain 8, repeat from -:- around front and bottom of cape.

5. With color commence at neck in front; make a double in double of preceding row, chain 8, -:- a double in 2d double treble of shell, chain 8, a double in 4th double treble of shell, chain 8, repeat from -:- along fronts and bottom of cape.

1. At the neck make 87 doubles, 1 in

each stitch.

2. A treble in every other double, with 1 chain between every treble.

For the hood: 1. With white wool, commence on right side of cape in 3d space between trebles at neck, make 38 groups same as the body of cape, leaving 3 trebles at end of row. Break wool at end of every row, working as at first directed.

Make 6 more rows of 38 groups each.

8. Make 34 groups, leaving 2 at beginning and end of row.

9. Make 30, leaving 2 at beginning and end of row.

Continue, leaving 2 groups at beginning and end of each row, until you have 13 rows and 14 groups remaining.

Make a row of doubles around the hood, with a double in every other space across the 14 groups in center of hood.

Make a treble in each double of preceding row.

With color, make shells of 5 double trebles, caught down with 1 double between, same as at bottom of cape, and edge with the chain stitch loops in the 2 shades.

Draw ribbon through the holes at neck and around hood, and tie a bow in center at top of hood.

This is a dainty little garment for baby's wear, soft, warm and fluffy. It may be easily enlarged, and any other stitch chosen that is preferred, care being observed to get the widenings right.

Mrs. C.H. Hardy

DESCRIPTION OF STITCHES

From
"Handbook of Needlecraft"

Chain: Series of stitches or loops, each drawn with the hook through the stitch preceding.

Slip Stitch: Drop the stitch on the hook, take up the one it is desired to join, and draw the dropped stitch through. This is used mainly as a fastening or joining stitch where close work is wanted, and sometimes in working along the edge of a row.

Single Crochet: Having a stitch on the needle (as will be understood in the following descriptions), take up the thread and draw through work and stitch on the needle at same time. This is also called slip stitch and close chain stitch.

Double Crochet: Put hook through work, take up thread and draw through, making 2 stitches on needle, then take up thread and draw through both stitches. Worked in back part of preceding row, this is frequently called "slipper stitch" and is very useful for plain, solid work.

Treble Crochet: Put thread over needle as if to make a chain stitch, insert hook in work and draw thread through, making 3 stitches on needle; (take up thread and draw through 2) twice. Many prefer to make what is called a "long treble", drawing first through 1 stitch, then through 2 stitches twice, as directed.

Short Treble: Like treble crochet, except that after the thread is drawn through the work, making 3 stitches on the hook, the thread is drawn through all at once instead of through 2 stitches twice. Short treble is sometimes called half-treble, and in length is between the double and treble stitch.

Double Treble: Thread over twice before insertion of hook in work; draw thread through, making 4 stitches on needle and work off 2 at a time.

Triple Treble: Thread over 3 times and proceed as directed for double treble. Quadruple treble is the same, putting thread over 4 times before insertion of hook in work. These stitches are seldom used in lace-making, save to connect some part of the pattern and bring the thread again to the top. The corresponding chains are: for a double, make 1 chain; short treble, 2 chain; treble, 3 chain; double treble, 4 chain, and so on, adding one chain for each "draw" of the treble. In commencing a row a chain is made to correspond with the stitch used.

Shell: Several trebles worked in the same stitch, separated in the center by 1, 2, or 3 chain. The shell is usually described in a pattern.

Picot: Make 3, 4, 5, or more stitches, according to size of picot required, and form a loop by joining closely to 1st stitch of chain, or in top of stitch from which the chain starts, according to instructions, which you are following.

Cross-Treble Stitch: This stitch is frequently used as a heading for lace, or in combination with other stitches as a beading to form spaces for ribbon, etc., and is very pretty when neatly done: -- Over twice as

for double treble, hook in next stitch, take up thread and draw through, over and draw through 2 stitches, over, miss 2 stitches of foundation, insert hook in next, take up thread and draw through, over and draw through 2 stitches at a time until you have worked off all the stitches, chain 2, make a treble in the exact center of the cross-treble, and repeat.

Knot Stitch: Draw out the loop or stitch on needle $\frac{1}{4}$ or $\frac{1}{2}$ inch, according to length of "knot stitch" required: take up thread and draw through this loop, Insert hook under thread just drawn through, between it and the loop, take up thread and draw through, take up again and draw through the 2 stitches on the needle. You simply make a double crochet stitch in the tip of the loop drawn out.

Roll Stitch: Wind the thread around the needle as many times as called for the directions worked from, 8, 10, 12, or 20; as the case may be. Insert hook in work, draw thread through, then take up thread as if for a stitch, and draw it carefully through the coil of "overs", holding the latter between thumb and finger of left hand to facilitate the passage of the hook, take thread up again and draw through the stitch on needle. Completed, the roll is straight with a string of its own length on the left side. A slender needle tapering to the hook should be used.

Star Stitch: Insert hook in next stitch of chain from needle, take up wool and draw through, repeat until you have 5 loops on the needle, take up thread and draw through all at once, and make 1 chain to close the star. For 2d and succeeding stars count stitch on needle as 1st, take 2d through the eye of last star made (under the 1 chain), 3d under back part of last, perpendicular, loop of preceding star, and 4th and 5th in next 2 stitches of chain. Close as before and repeat. The 6 loop star stitch is made in the same way, taking up 5 instead of 4 loops at beginning, and taking the 4th stitch of 2d and following stars in the same stitch of chain through which last loop of preceding star was made, then 5th and 6th loops on the chain.



Continued on next page



BABY'S CROCHETED CAPE (Mrs. Vierheller's Version)

Fits from six weeks to about eight months.

3½ oz. of sport weight yarn, size F hook.

Beginning with white wool, make a chain of 62 stitches. Miss 5, draw a loop through next st, miss 1 ch, draw a loop through next, yarn over and through the 3 loops on needle, ch 1, -:- draw a loop through same st as last loop, miss one, draw a loop through next, yarn over draw through 3 loops on needle, ch 1 and repeat from -:- 2 more times, making 4 clusters then widen by drawing a loop through same st as last loop, yarn over and draw through 2 loops, ch 1, then make 3, plain as at first, widen, make 6, widen, make 1, widen, make 6, widen, make 3 widen, make 4 widen, ch 3 turn, (cut off any remaining ch).

Row 2: Make 4, widen, make 5, widen, make 15 widen, make 5, widen, make 4, ch 3, turn.

Row 3: Make 4 widen, make 7, widen, make 7, widen, make 1, widen, make 7, widen, make 7, widen, make 4, widen, ch 3 turn.

Row 4: Make 4, widen, make 9, widen, make 17 widen, make 9, widen, make 4, widen ch 3, turn.

Row 5: Make 4 widen, make 11, widen, make 8, widen, make 1, widen, make 8, widen, make 11, widen, make 4, widen, ch 3, turn.

Row 6: Make 5, widen, make 12, widen, make 19 widen, make 12, widen, make 5, break off white yarn, attach pink.

Row 7: Fold cape in half, find center cluster, mark this with a pin, ch 3 turn, make a row of plain clusters until the cluster before pin, widen, make 1, widen, continue with plain clusters to end, widen, ch 3 turn.

Row 8: Plain clusters across. Break off pink, attach white ch 3 turn.

Row 9: Plain clusters across. Ch 3, turn.

Row 10: Repeat row 7, only don't break off white yarn.

Rows 11,12,13,&14: Plain clusters across. Ch 3 and turn.

Row 15: Make 2 widen, plain clusters across until you get to the last 2, then widen, make 2, widen, ch 3, and turn.

Row 16: Make row 16 and all other rows plain clusters across until you have it the desired length, except four about an inch and a half for border.

Border: At bottom of cape fasten in pink, make a double in corner 3 ch, a shell of 5 trebles in top of 2nd group, -:- miss 1 space, a double in next, miss 1 space, shell of 5 tr in top of next group; repeat from -:- to end of bottom row ending with 1 double.

Row 2: Make 3 tr in double of preceding row, -:- 1 dc in center of shell, 5 tr shell in dc, repeat from -:- ending with 1 dc. Break yarn.

With pink, begin at neck in front and make 1 dc, shell of 5 tr, around chain of 1st row, dc in ch of next row, 5 tr shell in ch of next row and continue around down front of cape, then around bottom and up the other side of front ending at neck edge, break off pink.

Next Row: With white, start at neck edge -:- make a dc in dc of preceding row, ch 8, make a dc in center of shell, ch 8, repeat from -:- all around fronts and bottom of cape.

Next Row: Break off white, attach pink, start at neck edge, make a dc in dc of preceding row, ch 8, -:- a dc in 2nd tr of shell, ch 8, a dc in 4th tr of same shell, ch 8, repeat from -:- along fronts and bottom of cape. Break yarn. At neck edge, make dc across foundation ch, 1 in each st, a tr in every other dc with ch 1 between. Break yarn.

For The Hood

Row 1: Skip 3, ch 1 sp, attach white yarn, ch 3, pull up yarn in sp, pull up yarn in next sp, yarn over and through all loops. Pull up yarn in same sp, pull up yarn in next sp, ch 1, repeat from -:- over to 3rd sp from end.

Make plain clusters back and forth for 4 inches, skip one cluster on each end on next row.

Next Row: Make plain clusters across.

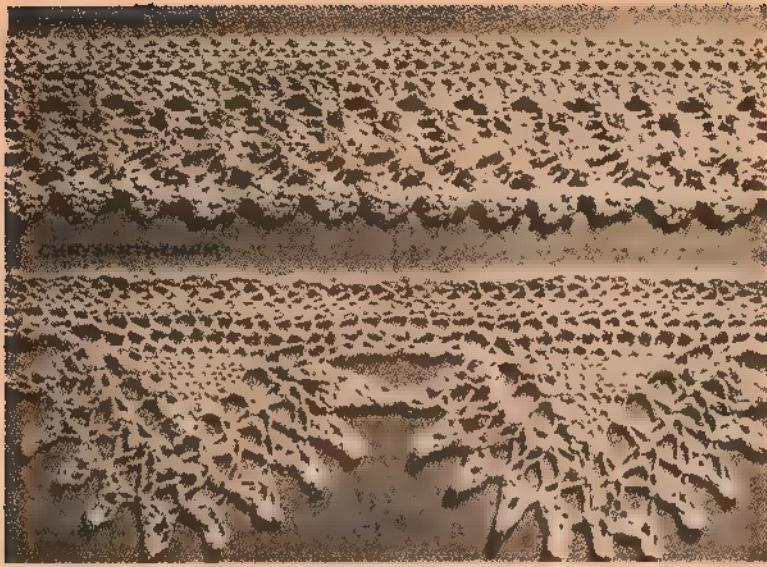
Next 3 Rows: Skip one cluster every other row at each end. Then skip one cluster on each row until there are 10 clusters left, break off yarn.

Starting at bottom of hood make a row of dc all around, making only 1 dc in each st (cluster st) across top of hood. Then add border the same as up the fronts of the cape. Break off yarn.

Take 2 strands of pink yarn and make a ch about ten inches long. Make another to match, and fasten at the bottom of hood and string up to the top to meet and make pompons and tie. Make another chain long enough to go around neck and tie, make pompons and string through neck and tie.

By drawing the string on the hood pattern can be adapted for a very small baby and used to wrap him up, and can be used for a larger baby by loosening the strings on the hood to fit the baby. It is a very lovely pattern and so adaptable.

Mrs. Ray Vierheller



Useful Knitted Edgings

For use on lingerie, baby things, handkerchiefs, use mercer crochet in size 30 to 70 or use tatting cotton. To edge household linens use size 20 to 50, depending on fineness of fabric.

Forget-Me-Not

Cast on 14 sts.

1st Row: Slip st, k 2, O, k 2 tog., k 4, O, k 1, O, k 4.

2nd Row: K 4, O, k 3, O, k 2 tog., k 3, O, k 2 tog., k 2.

3rd Row: Slip 1 st, k 2, O, k 2 tog., k 1, k 2 tog., O, k 5, O, k 4.

4th Row: Bind off 3 sts, O, k 2 tog., k 3, k 2 tog., O, k 2 tog., k 1, O, k 2 tog., k 2.

5th Row: Slip 1 st, k 2, O, k 2 tog., k 2, O, k 2 tog., k 1, k 2 tog., O, k 2.

6th Row: K 3, O, slip 1 st, k 2 tog., p.s.s.o., O, k 4, O, k 2 tog., k 2. Repeat from 1st row for desired length.

Chrysanthemum

Cast on 7 sts.

1st Row: Slip 1 st, p 3, O, p 2 tog., p 1.

2nd Row: P 1, O, p 2 tog., p 4.

3rd Row: Slip 1 st, p 3, O, p 2 tog., O, p and k in the last st.

4th Row: P 1, O, p 2, O, p 2 tog., p 4.

5th Row: Slip 1 st, p 3, O, p 2 tog., O, p 3, p and k in the last st.

6th Row: P 1, O, p 2, O, p 2 tog., turn, thread over from front to back and then forward under the needle; p 2 tog., O, p 3, p and k in last st.

7th Row: Bind off 5 sts, O, p 2 tog., p 1, O, p 2 tog., p 4.

8th Row: Slip 1 st, p 3, O, p 2 tog., p

and k in the next st, O, p 2 tog., O, p and k in last st.

9th Row: P 3, O, p 2 tog., turn; thread over from front to back and then forward under the needle; p 2 tog., O, p 2, O, p and k in last st.

10th Row: Bind off 5 sts, O, p 2 tog., O, p 2, O, p 2 tog., p 4.

11th Row: Slip 1 st, p 3, O, p 2 tog., p 2, p and k in next st, O, p 2 tog., O, p and k in last st.

12th Row: Same as 9th row.

13th Row: Bind off 5 sts, O, p 2 tog., O, p 4, O, p 2 tog., p 4.

14th Row: Slip 1 st, p 3, O, p 2 tog., P 4, p and k in next st, O, p 2 tog., O, p and k in last st.

15th Row: Same as 9th row.

16th Row: Bind off 5 sts, O, p 2 tog., O, p 6, O, p 2 tog., p 4.

17th Row: Slip 1 st, p 3, O, p 2 tog., p 6, p and k in next st, O, p 2 tog., O, p and k in last st.

18th Row: Same as 9th row.

19th Row: Bind off 5 sts, O, p 2 tog., O, p 8, O, p 2 tog., p 4.

20th Row: Slip 1 st, p 3, O, p 2 tog., p 8, p and k in next st, O, p 2 tog., O, p and k in last st.

21st Row: Same as 9th row.

22nd Row: Bind off 5 sts, O, p 2 tog., O, slip 1 st, p 2 tog., p.s.s.o., p 7, O, p 2 tog., p 4.

23rd Row: Slip 1 st, p 3, O, p 2 tog., p 6, p 2 tog., p 1, O, p 2 tog., O, p and k in last st.

24th Row: Same as 9th row.

25th Row: Bind off 5 sts, O, p 2 tog., O, slip 1 st, p 2 tog., p.s.s.o., p 5, O, p 2 tog., p 4.

26th Row: Slip 1 st, p 3, O, p 2 tog., p

p 4, p 2 tog., p 1, O, p 2 tog., O, p and k in last st.

27th Row: Same as 9th row.

28th Row: Bind off 5 sts, O, p 2 tog., O, slip 1 st, p 2 tog., p.s.s.o., p 3, O, p 2 tog., p 4.

29th Row: Slip 1 st, p 3, O, p 2 tog., p 2, p 2 tog., p 1, O, p 2 tog., O, p and k in last st.

30th Row: Same as 9th row.

31st Row: Bind off 5 sts, O, p 2 tog., O, slip 1 st, p 2 tog., p.s.s.o., p 1, O, p 2 tog., p 4.

32nd Row: Slip 1 st, p 3, O, p 2 tog., p 2 tog., p 1, O, p 2 tog., O, p and k in last st.

33rd Row: Same as 9th row.

34th Row: Bind off 5 sts, O, p 2 tog., p 2 tog., O, p 2 tog., p 4.

35th Row: Slip 1 st, p 3, O, p 2 tog., p 3 tog., p 1.

36th Row: P 2 tog., O, p 2 tog., p 4.

37th to 48th Rows Incl.: Repeat the 1st and 2nd rows alternately 6 times. Repeat the 3rd to 48th rows incl. for pattern, for length desired. Join scallops together by sewing top points of adjacent scallops.

Contributed by: Mrs. / Agnes Robertson, R.R.2, Androssan, Alberta, Canada T0B 0E0



Buttercup Road (Braid)



Blossom Time

BUTTERCUP ROAD (Braid)

To make braid, ch 11, 1 tr in 1st st of ch, -:- Ch 11 and without turning, make 1 fr in ring formed by last tr. Repeat from -:- for desired length. Ch 15, turn.

1st Row: 1 sc in next ch 11 loop. -:- Ch 6, 1 sc in next loop. Repeat from -:- across. Ch 1, turn.

2nd Row: Work (6 sc under next ch) 3 times. 1 sc in next sp. -:- Ch 25, slip hook out of loop, insert in 11th st of ch from hook, catch loop and draw through to form a ring. 1 sc, 1 half dc, 2 dc in ring, ch 3, 1 sl st back in 16th sc on braid, ch 3, 1 sl st back in

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“Order of Elks” Pillow-Cover

By MRS. MAYLAH HOSAFLOOK

Three balls of No.40 crochet cotton were used for the cover illustrated; choose a hook of proper size to do firm, even work. Make a chain of 267 stitches, turn.

1. A treble in 8th stitch of chain, (chain 2, miss 2, 1 treble, forming a space) 86 times, turn. If preferred, the 1st row of spaces may be made without the chain, as follows: Chain 8, a treble in 1st stitch of 8 chain, for 1st space; -:-chain 5, turn, miss 2 stitches of chain, a treble in next, and repeat from -:-until you have the row of 87 spaces.

2. One space (chain 5, treble in next treble for 1st space of row), 3 more trebles, 4 in all, (1 space, 4 trebles) 42 times, 1 space, turn.

3. Eighty-seven spaces, turn.

4. Edge (of 1 space, 4 trebles); 31 spaces, 10 trebles, 11 spaces, 13 trebles, 34 spaces; edge (of 4 trebles, 1 space, turn).

5. Thirty-six spaces, 4 trebles, 2 spaces, 4 trebles, 12 spaces, 4 trebles, 34 spaces, turn.

6. Edge (as in 4th row); 32 spaces, 4 trebles, 11 spaces, 4 trebles, 4 spaces, 4 trebles, 33 spaces; edge (as in 4th row).

7. Twenty-three spaces, 25 trebles, (4 spaces, 4 trebles) twice, 9 spaces, 10 trebles, 7 spaces, 25 trebles, 19 spaces, turn.

8. Edge; 18 spaces, 7 trebles, 2 spaces, 13 trebles, 5 spaces, 22 trebles, 5 spaces, 10 trebles, 2 spaces, 10 trebles, 4 spaces, 7 trebles, 3 spaces, 7 trebles, 21 spaces; edge.

9. Twenty-three spaces, 4 trebles, 4 spaces, 7 trebles, 5 spaces, 4 trebles, 4 spaces, 4 trebles, 5 spaces, 13 trebles, 2 spaces, 4 trebles, 6 spaces, 7 trebles, 4 spaces, 4 trebles, 21 spaces, turn.

10. Edge; 19 spaces, 7 trebles, 1 space, 13 trebles, 6 spaces, 4 trebles, 4 spaces, 7 trebles, 5 spaces, 4 trebles, 4 spaces, 4 trebles, 5 spaces, 7 trebles, 26 spaces; edge.

11. Twenty-six spaces, 4 trebles, 1 space, 7 trebles, 6 spaces, 4 trebles, 2 spaces, 4 trebles, 6 spaces, 13 trebles, 2 spaces, 7 trebles, 6 spaces, 19 trebles, 21 spaces, turn.

12. Edge; 18 spaces, 19 trebles, 6 spaces, 25 trebles, 7 spaces, 13 trebles, 5 spaces, 16, trebles, 24 spaces; edge.

13. Twenty-eight spaces, 7 trebles, 12 spaces, 4 trebles, 16 spaces, 7 trebles, 4 spaces, 4 trebles, 21 spaces, turn.

14. Edge; 18 spaces, 7 trebles, 2 spaces, 13 trebles, 15 spaces, 10 trebles, 11 spaces, 7 trebles, 3 spaces, 7 trebles, 21 spaces; edge.

15. Twenty-three spaces, 25

trebles, 9 spaces, 16 trebles, 15 spaces, 25 trebles, 19 spaces, turn.

16. Edge; 39 spaces, 40 trebles, 31 spaces; edge.

17. Thirty-two spaces, 46 trebles, 40 spaces, turn.

18. Edge; 34 spaces, 43 trebles, 1 space, 19 trebles, 28 spaces, edge.

19. Twenty-eight spaces, 28 trebles, 1 space, 43 trebles, 35 spaces, turn.

20. Edge; 33 spaces, (19 trebles, 1 space) twice, 37 trebles, 24 spaces, turn.

21. Twenty-seven spaces, 25 trebles, 1 space, 7 trebles, 1 space, 16 trebles, 1 space, 19 trebles, 36 spaces, turn.

22. Edge; 35 spaces, 19 trebles, 1 space, 25 trebles, 1 space, 13 trebles, 28 spaces, turn.

23. Thirty-two spaces, 55 trebles, 37 spaces, turn.

24. Edge; 36 spaces, 49 trebles, 31 spaces; edge.

25. Thirty-three spaces, 46 trebles, 39 spaces, turn.

26. Edge; 37 spaces, 46 trebles, 31 spaces; edge.

27. Thirty-four spaces, 40 trebles, 40 spaces, turn.

28. Edge; 38 spaces, 40 trebles, 32 spaces; edge.

29. Thirty-two spaces, 46 trebles, 40 spaces, turn.

30. Edge; 38 spaces, 46 trebles, 30 spaces; edge.

31. Thirty spaces, 49 trebles, 41 spaces, turn.

32. Edge; 39 spaces, 49 trebles, 28 spaces; edge.

33. Twenty-nine spaces, 13 trebles, 2 spaces, 31 trebles, 42 spaces, turn.

34. Edge; 40 spaces, 46 trebles, 28 spaces; edge.

35. Thirty-two spaces, 25 trebles, 2 spaces, 10 trebles, 42 spaces, turn.

36. Edge; 36 spaces, 22 trebles, 2 spaces, 25 trebles, 30 spaces; edge.

37. Thirty spaces, 10 trebles, 2 spaces, 46 trebles, 37 spaces, turn.

38. Edge; 34 spaces, 67 trebles, 27 spaces; edge.

39. Twenty-eight spaces, 19 trebles, (1 space, 25 trebles) twice, 35 spaces, turn.

40. Edge; 32 spaces, 25 trebles, 2 spaces, 28 trebles, 1 space, 22 trebles, 24 spaces; edge.

41. Twenty-six spaces, 40 trebles, 4 spaces, 16 trebles, 1 space, 13 trebles, 34 spaces, turn.

42. Edge; 31 spaces, 34 trebles, 5 spaces, 43 trebles, 22 spaces; edge.

Continued on page 46

1. Chain 3, 8 doubles in 2d stitch of chain, join.

2. Chain 5, -- a treble in next double, chain 2; repeat, joining to 3d of 5 chain; this will give 8 spaces.

3. Slip in space, chain 3 for a treble, 2 trebles in same space, (chain 2, 3 trebles in next space) 7 times, chain 2, and join to top of 3 chain.

4. Chain 3, a treble in same place, 1 in next treble and 2 in 3d, -- chain 3, 2 trebles in 1st of 3 trebles, 1 in 2d and 2 in 3d, making 5 trebles over the 3; repeat around, joining to top of 3 chain.

5. Same as 4th row, putting 2 trebles in 1st and last and 1 in each between, with 3 chain for 1st treble and 3 chain between groups; join.

6,7,8,9,10,11. Same as 5th row, increasing the trebles by 2 each row.

12. Two trebles in 1st treble (chain 3 for 1st treble of the row, always), 6 trebles in next 6, chain 2, miss 1, 3 trebles, chain 2, miss 1, 3 trebles, (2 in last of 19 trebles), chain 3; repeat around, join.

13. Seven trebles (always widening by putting 2 in 1st treble so long as the point is increasing), chain 2, (3 trebles in space, chain 2) twice, miss 2 trebles, 5 trebles in 5 trebles and 2 in last, chain 3; repeat around, join.

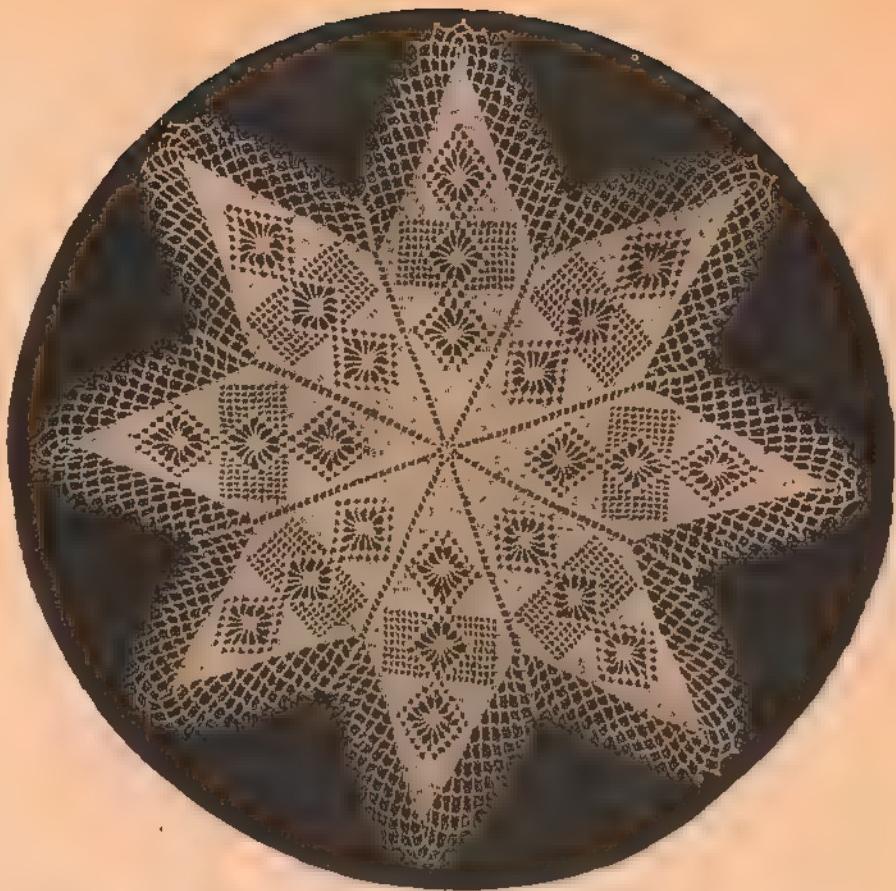
14. Six trebles, chain 2, 3 trebles in space, chain 5, a double treble in next space, chain 5, 3 trebles in next space, chain 2, miss 2, 6 trebles, chain 3; repeat around, join.

15. Five trebles, chain 2, 3 trebles in space, chain 6, a double in double treble and 1 in chain each side, chain 6, 3 trebles in space, chain 2, miss 2, 5 trebles, chain 3; repeat around, join.

16. Four trebles, chain 2, 3 trebles in space, chain 6, 3 doubles in 3 doubles and 1 in chain each side, chain 6, 3 trebles in space, chain 2, miss 2, 4 trebles, chain 3; repeat around, join.

17. Three trebles, chain 2, 3 trebles in space, chain 7, 5 doubles in 5 doubles and 1 in chain each side, chain 7, 3 trebles in space, chain 2, miss 2, 3 trebles, chain 3; repeat around, join.

18. Four trebles over 3 trebles and 2 under chain, chain 2, 3 trebles under 1st of chain, chain 6, 5 doubles over 7 doubles, missing 1st and last, chain 6, 3 trebles under last of chain, chain 2, 2 trebles in space and 4 over



Centerpiece, Eight-pointed Star Design

3 trebles, chain 3; repeat around, join.

19. Nine trebles (7 over 6 trebles and 2 in space), chain 2, 3 trebles under 1st of chain, chain 2, 2 trebles in space and 7 over 6 trebles, chain 3; repeat around, join.

20. Twelve trebles, chain 2, 3 trebles under 1st of chain, chain 5, a double treble in 2d of 3 doubles, chain 5, 3 trebles in last of chain, chain 2, 2 trebles in space and 10 trebles over 9 trebles, chain 3; repeat around, join.

21. Fifteen trebles, chain 2, 3 trebles under chain, chain 2, 3 trebles under last of next chain, chain 2, 2 trebles in space and 13 trebles over 12 trebles, chain 3; repeat around, join.

22. Eighteen trebles, chain 2, 3 trebles in space, chain 2, 2 trebles in next space and 16 trebles over 15 trebles, chain 3; repeat around, join.

23. Three trebles, (chain 2, miss 2, a treble between next 2) 7 times, (chain 2, 3 trebles in next space)

twice, 8 spaces, 3 trebles, chain 3; repeat around, join.

24. Four trebles, 7 spaces, 3 trebles, chain 5, a double treble in space, chain 5, 3 trebles in next space, 7 spaces, 4 trebles, chain 3; repeat around, join.

25. Five trebles, 6 spaces, chain 6, 3 doubles (making the diamond exactly as at first described), chain 6, 3 trebles, 6 spaces, 5 trebles, chain 3, repeat around, join.

26. Six trebles, 5 spaces, chain 6, 5 doubles, chain 6, 3 trebles, 5 spaces, 6 trebles, chain 3; repeat around, join.

27. Seven trebles, 4 spaces, 3 trebles, chain 7, 7 doubles, chain 7, 3 trebles, 4 spaces, 7 trebles; repeat around, join.

28. The point now begins to decrease; slip to 2d treble, chain 3 for 1st treble of a row, 5 trebles in 5 trebles, 5 spaces, 3 trebles (under 1st of 7 chain), chain 6, 5 doubles, chain 6, 3 trebles, 5 spaces, 6 trebles, turn.

Continued on next page

CENTERPIECE, EIGHT-POINTED STAR DESIGN

29. Five trebles, 6 spaces, chain 6, 3 doubles over 5 doubles, chain 6, 3 trebles, 6 spaces, 5 trebles, turn.

30. Four trebles, 7 spaces, 3 trebles, chain 5, double treble in 2d double, chain 5, 3 trebles, 7 spaces, turn.

31. Three trebles, 8 spaces, 3 trebles, chain 2, 3 trebles, 8 spaces, 3 trebles, turn.

32. Two trebles, then 2 trebles in each of 8 spaces, chain 2, 3 trebles in space, chain 2, 18 trebles, turn.

33. Fifteen trebles, (chain 2, 3 trebles in space) twice, chain 2, miss 2, 15 trebles, turn.

34. Twelve trebles, chain 2, 3 trebles, chain 5, double treble in next space (for the beginning of 3d diamond), chain 5, 3 trebles, chain 2, miss 2, 12 trebles, turn.

35. Nine trebles, chain 2, 3 trebles, chain 6, 3 doubles, chain 6, 3 trebles, chain 2, miss 2, 9 trebles, turn.

36. Six trebles, chain 2, 3 trebles, chain 6, 5 doubles, chain 6, 3 trebles, chain 2, miss 2, 6 trebles, turn.

37. Three trebles, chain 2, 3 trebles, chain 7, 7 doubles, chain 7, 3

trebles, chain 2, 3 trebles, turn.

38. Four trebles, chain 2, 3 trebles (under 1st of chain), chain 6, 5 doubles, chain 6, 3 trebles, chain 2, 4 trebles, turn.

39. Five trebles, chain 2, 3 trebles, chain 6, 3 doubles, chain 6, 3 trebles, chain 2, 5 trebles, turn.

40. Six trebles, chain 2, 3 trebles, chain 5, double treble in 2d double, chain 5, 3 trebles, chain 2, 6 trebles, turn.

41. Seven trebles, chain 2, (3 trebles under next chain, chain 2) twice, 7 trebles, turn.

42. Eight trebles, chain 2, 3 trebles in space, chain 2, 8 trebles, turn.

43. Seven trebles over 7 trebles and 1 in space, chain 2, treble in next space and 7 in 7 trebles, turn.

44. Seven trebles in 7 trebles, 3 in space, 7 in 7 trebles, turn.

45. Fifteen trebles, turn.

46 to 51. Trebles over trebles, decreasing 2 each row.

Finish off all the other points in same way, fastening in at 2d treble of 27th row and continuing with 28th row as directed. Having completed the 8th point, do not break thread.

52. Chain 9, fasten in top of 1st of 3

trebles at point, chain 9, miss 1 row, fasten in top of next, repeat down side of point, fastening last chain in center of 3 chain between points (in 27th row), chain 9, work up side of point, make the loop over 3 trebles at point, and repeat around.

53. Slip to center of 1st loop, make 2 doubles, -:- chain 9, 2 doubles in next loop, repeat down side of point, chain 9, a double in last loop, and a double in 1st loop on side of next point, drawing the two loops together between points; repeat around.

54,55. Same as 53rd row.

56. Slip to center of loop and make 2 doubles, -:- chain 9, fasten back in 5th stitch with a double, chain 4, 2 doubles in next loop, repeat down side of point, chain 9, fasten in last loop, a double in next loop, chain 4, fasten in center of 9 chain, chain 5, fasten in same place for a picot, chain 4, 2 doubles in next loop, work up side of point as before, and repeat.

Made of No.15 crochet thread, white or ecru, this is a large and very handsome piece; of finer thread it is, of course, much smaller.

ORDER OF ELKS PILLOW COVER

Continued from page 44

43. Twenty-three spaces, 13 trebles, 4 spaces, 22 trebles, 6 spaces, 7 trebles, 2 spaces, 28 trebles, 30 spaces, turn.

44. Edge; 27 spaces, 13 trebles, (3 spaces, 7 trebles) twice, 7 spaces, 7 trebles, 1 space, 16 trebles, 3 spaces, 13 trebles, 20 spaces; edge.

45. Twenty-one spaces, 10 trebles, 2 spaces, 16 trebles, 4 spaces, 7 trebles, 7 spaces, 7 trebles, 3 spaces, 10 trebles, 3 spaces, 7 trebles, 1 space, 4 trebles, 28 spaces, turn.

46. Edge; 26 spaces, 4 trebles, 1 space, 4 trebles, (4 spaces, 7 trebles) twice, 8 spaces, 7 trebles, 5 spaces, 25 trebles, 19 spaces; edge.

47. Twenty spaces, 19 trebles, 7 spaces, 10 trebles, 8 spaces, 7 trebles, 5 spaces, 7 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 28 spaces, turn.

48. Edge; 26 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 6 spaces, 4 trebles, 10 spaces, 7 trebles, 8 spaces, 19 trebles, 17 spaces; edge.

49. Nineteen spaces, 4 trebles, 1 space, 7 trebles, 9 spaces, 7 trebles,

11 spaces, 7 trebles, 6 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 28 spaces, turn.

50. Edge; 25 spaces, 4 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 5 spaces, 4 trebles, 13 spaces, 4 trebles, 9 spaces, 7 trebles, 1 space, 4 trebles, 17 spaces; edge.

51. Eighteen spaces, 4 trebles, 2 spaces, 7 trebles, 8 spaces, 4 trebles, 14 spaces, 4 trebles, 5 spaces, 4 trebles, 1 space, 7 trebles, 31 spaces, turn.

52. Edge; 29 spaces, 7 trebles, 1 space, 4 trebles, 5 spaces, 7 trebles, 13 spaces, 4 trebles, 7 spaces, 10 trebles, 2 spaces, 4 trebles, 16 spaces; edge.

53. Eighteen spaces, 4 trebles, (1 space, 7 trebles) twice, 20 spaces, 4 trebles, 7 spaces, 13 trebles, 30 spaces, turn.

54. Edge; 28 spaces, 4 trebles, 1 space, 10 trebles, 6 spaces, 4 trebles, 19 spaces, 4 trebles, 3 spaces, 7 trebles, 2 spaces, 4 trebles, 15 spaces; edge.

55. Nineteen spaces, 10 trebles, 4 spaces, 16 trebles, 13 spaces, 4 trebles, 6 spaces, 10 trebles, 2 spaces, 4 trebles, 30 spaces, turn.

56. Edge; 28 spaces, 4 trebles, 2 spaces, 16 trebles, 21 spaces, (10

trebles, 1 space) twice, 4 trebles, 17 spaces; edge.

57. Eighteen spaces, 4 trebles, 2 spaces, 13 trebles, 3 spaces, 7 trebles, 17 spaces, 10 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 30 spaces, turn.

58. Edge; 28 spaces, 7 trebles, 2 spaces, 4 trebles, 4 spaces, 7 trebles, 22 spaces, 7 trebles, 3 spaces, 4 trebles, 16 spaces; edge.

59. Eighteen spaces, 4 trebles, 4 spaces, 7 trebles, 20 spaces, 4 trebles, 5 spaces, 7 trebles, 2 spaces, 4 trebles, 31 spaces, turn.

60. Edge; 29 spaces, 4 trebles, 3 spaces, 7 trebles, 5 spaces, 4 trebles, 18 spaces, 7 trebles, 6 spaces, 4 trebles, 15 spaces; edge.

61. Twenty-five spaces, 7 trebles, 22 spaces, 7 trebles, 36 spaces, turn.

62. Edge; 35 spaces, 4 trebles, 21 spaces, 4 trebles, 25 spaces; edge.

63. Forty-eight spaces, 4 trebles, 38 spaces, turn.

64. Same as 2d row.

65. Eighty-seven spaces; fasten off.

If a wider pillow-cover is wanted, add extra rows of spaces above and below the pattern. The edge may be finished with a simple scallop, if desired.



MAN'S KNITTED WAISTCOAT

This is a well-shaped garment which was designed to fit a 36-inch chest. The materials required are one half-pound of 4-ply knitting yarn; a pair of long knitting needles, 5 waistcoat buttons, and some satin for the pocket-pouches.

This wool and these needles should produce 5 stitches to the inch when knitted plain, and 7 stitches to the inch when knitted in the fancy pattern in which the waistcoat is worked.

Cast on 99 stitches for the back of the waistcoat.

1. Knit 1, -:- purl 1, knit 1; repeat from -:- to the end of the row.

2. Purl 1, -:- knit 1, purl 1; repeat from -:- to the end of the row.

Repeat these 2 rows 3 times.

9. Same as the 1st row.

10. Plain.

These two rows form the fancy pattern in which the rest of the waistcoat is worked. Repeat these 2 rows 41 times, which will bring the work to the armhole.

1. Knit 6, knit 2 together, work in the pattern to within 8 stitches of the end of the row, knit 2 together through the back of the stitches, knit 6. (This method of knitting 2 stitches together has the same effect as slipping the first stitch over the second one. It looks well at the end of the row, as it gives a balanced effect.)

2. Plain.

Repeat the last 2 rows 5 times. There will be 87 stitches on the needle.

13. Knit 6, work in the pattern until within 6 stitches of the end of the row, knit these plain.

14. Plain.

Repeat the last 2 rows 8 times.

31. Knit 6, increase 1 by knitting the back of the last stitch. Work to within 6 stitches of the end of the row, increase 1, knit 6.

32. Plain.

Repeat the last two rows twice. There will be 93 stitches on the needle.

Work without increasing for 10 rows.

47. Knit 6, work in the pattern for 27 stitches, knit 27 plain, work in the pattern for 27 stitches, knit 6 plain.

48. Plain.

Repeat the last 2 rows 3 times.

55. Knit 6, work 27 in the pattern, knit 6, cast off 15 for the back of the neck, knit 5 more plain, knit 27 in the pattern, knit 6 plain.

56. Knit 39. The other stitches may be placed on a spare needle or a thread to wait until they are required.

57. Knit 6, work in the pattern to within 6 stitches of the end of the row, knit these plain.

58. Plain.

Repeat the last 2 rows 3 times.

65. Knit 6, increase 1, work in the pattern to within 6 stitches of the end

of the row, increase 1, knit 6.

Work 3 rows without increasing. Repeat the last 4 rows once.

73. Knit 6, increase 1, work to the end of the row as usual.

Work 3 rows without increasing. Repeat the last 4 rows 5 times.

There will be 49 stitches on the needle.

97. Knit 6, increase 1, work to within 6 stitches of the end of the row, increase 1, knit 6.

Work 3 rows without increasing. Repeat these 4 rows 5 times.

There will be 61 stitches.

121. Knit 2, cast off 3, work to within 6 stitches of the end, increase 1, knit 6.

122. Plain, cast on 3 stitches to replace the 3 which were cast off. (This forms the first buttonhole).

Work 2 rows without increasing.

125. Work as usual to within 6 stitches of the end of the row, increase 1, knit 6.

Work 3 rows without increasing. Repeat the last 4 rows twice.

137. Same as the 125th row.

138. Plain.

There will be 66 stitches on the needle and the stitches are not increased any more as the underarm is now reached.

139. Knit 6, work the pattern to the end of the row, the last 6 stitches being no longer knitted plain.

140. Plain.

Repeat these 2 rows once.

143. Knit 2, cast off 3, work in the pattern to the end.

144. Plain, cast on 3 stitches to replace those cast off.

Work 8 rows in the pattern.

153. Knit 6, work 16 in the pattern, cast off 22 for the breast-pocket, work to the end of the row as usual.

154. Knit 22, cast on 22, knit 22.

Work 10 rows in pattern.

165. Same as the 143rd row.

166. Same as the 144th row.

Work 20 rows in pattern.

187. Same as the 143rd row.

188. Same as the 144th row.

Work 4 rows in pattern.

193. Knit 6, work in the pattern for 16 stitches, cast off 26 for the lower pocket, work to the end of the row as usual.

194. Knit 18, cast on 26, knit to the end of the row.

Work 14 rows in pattern.

209. Same as the 143rd row.

210. Same as the 144th row.

Work 2 rows in pattern.

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CROCHETED WAIST

(A challenge to the expert)

The woman who is fond of dainty needlework will find a fascination in making this charming garment. It should not, however, be undertaken by the amateur worker. Care should be taken to have the stitches even and the work neatly done. It is made with drop shoulder and convertible collar and fastens down the front with large Egyptian beads and crocheted loops.

Materials: Corticelli Mercerized Cordonnet, Art. 66, 18 balls white, size 50; steel hook No. 12.

Although the pattern in the waist is not at all complicated and brings into use only the simple stitches with which every crochet worker is familiar, the design is unusual and perhaps a few words of explanation will enable the worker to better understand the instructions given below. The work commences at the lower part of the sleeve where it joins the cuff. In the first row there are 30 round open meshes. The next row is in triple mesh. These two rows of single and triple mesh are repeated alternately. Widening begins in the 7th row by working a single mesh in the first mesh of the triple of the row below. This will give an extra group

of triple mesh in the row that follows. Beginning with the 15th row the work is left open at end of row, and worked back and forth and widened one triple at each end for 16 rows more, making 30 rows in all. This is the ending of the sleeve proper. Then the open mesh for the shoulder begins and is simply a chain of 7 joined into center mesh of mesh below with a hdc, then chain of 5 joined in same mesh with a hdc, thus making the mesh appear as the chain of 7, while it is only 5. The entire shoulder is worked in this way, round and round, until there are 11 rows without widening, then 3 rows widening each time around. The next row is worked the same, widened at each end, but not joined. The next two rows are worked the same, then the work is widened 3 meshes each row until there are 12 rows. Here the work is narrowed by dropping 6 meshes at each end.

Instructions: Ch 200, join, ch 7, sc in same st where ring is joined, ch 7, skip 6 st, sc in the 7th, ch 7, sc in the same st, ch 7, skip 6 st, sc in the 7th, ch 7, sc in same st; repeat to end of round, making about 30 round open meshes.

2d row: Ch 7, sc in first mesh, ch 7, sc in same mesh, ch 7, sc in same mesh, ch 7, sc in same mesh. There should now be 3 open meshes in the one mesh of previous row. Join in next round mesh with sc, ch 7, sc in same mesh, ch 7, sc in same mesh; repeat to end of row.

3d row: Sc in middle mesh of the first group of three, ch 7, sc in same mesh, ch 7; repeat to end of row.

4th row: Triple mesh, same as 2d row.

5th row: Single mesh, same as 3d row.

6th row: Triple.

7th row: Single mesh. In this row commence to widen the work by working the first single mesh in the first mesh of the first triple in the row below, working a single mesh in the middle mesh of the same triple, then finish the row with a single mesh in each middle mesh as in preceding rows.

8th to 14th row inclusive: Alternate rows of triple and single mesh, widening in each row by working the first single mesh in the first mesh of the first triple.

15th to 30th row inclusive: Work the same as the first six rows, without widening. The last row will be single mesh.

Drop Shoulder: Ch 5, hdc in single mesh of sleeve, ch 7, hdc in same mesh, ch 5, sc in next mesh; repeat.

2d to 11th row inclusive: Same as 1st row.

12th to 14th row inclusive: Same as previous rows, widening one mesh at the end of each row. Do not join the 12th row at the end, as from now on the work will be crocheted back and forth instead of in rounds.

15th and 16th rows: Widen at the end of each row.

17th to 27th row inclusive: Same, widen 3 meshes at each end.

28th row: Work the same until you come to the sixth mesh from end, turn.

29th row: Work to within 6 meshes of the opposite end.

30th to 73d row inclusive: The same as previous row. There should now be 45 meshes across and the work when held out straight should measure about 18 inches wide and 22 inches wide where the 6 meshes at each end were left off - this being the part that sews together under the arm to hold the yoke in shape. Work

Continued on page 53

?" " ? " ? " ? "Query & Quote "

Back in 1915 or 1916, I made a Grape Doily for my mother. It was made by winding darning cotton several times around a finger, and then crocheting single crochet over this to make a ring, with ecru crochet cotton. The rings were then put together in the form of a cluster of grapes, then the clusters arranged in a circle on a center of natural colored linen. I lost track of the doily when Mother died, but would so like to make the doily again, if I could find the directions. Mrs. A.V. Snyder, R 2, Box 71, Delavan, Wis. 53115

I am working on a Biscuit Quilt. The "biscuits" are 7" square, and I would like to know what to stuff them with. My mother says that if I use the new polyester fiberfill, the first time I wash the quilt it will bunch and the quilt will be ruined. Also, if I use a satin sheet on the bottom will it hold up? Please answer as soon as possible.

Mary Jane Hall, 277 N. 9th St., San Jose, Ca. 95112

I'm trying to collect the 20 or more Priscilla Instruction Booklets printed at Augusta, Maine. That company printed at least six different magazines in 1920-1930, but the booklets were called "Priscilla" and were on all different types of fancy work, such as Battenberg Lace, Bobbin Lace, Netting, Crochet, Tatting, Knitting and possibly other things I don't know about, such as Spider Lace.

In the 10c type booklets, I want only those that have an "Iris" design, but the problem is, in the older booklets, "Iris" are called flags, or lilies. I also collect Iris quilt designs, yard goods, and Iris dishes. Aleta Eggle, 1817 Kenneth St., Modesto, Ca. 95351

Does anyone out there have a pattern for chair backs featuring Columbus' flagship, with anchor arm pieces? I clipped a picture of it from a Baltimore Evening Sun about 20 or 30 years ago, but do not have the pattern. It was No. R1836, and the

address was Needle Arts Dept., P.O. Box 172, Station D., N.Y. 3, N.Y. I would be willing to pay for this pattern, either in cash or with other patterns.

Mrs. M.V. Ciganey, 3312 Rosekemp Ave., Baltimore, Md. 21214

I think I can help as to where the small 15, 16 and 17 knitting needles can be obtained.

They are still made by Abel Morrells, in aluminium, and I think the best place to try for them is The Needlwoman Shop, 146-148 Regent Street, London W.1. I bought a pair of 16 from them some time ago, and as the 15, 16 and 17 are still shown on the knitting needle gauge, I am sure they are still made. I think the manufacture of steel needles was discontinued because they rusted if used by anyone with damp hands.

American size 0 is equivalent to our size 14. Your size 7 is the same as ours, but our 8 would be your 6, and so on, counting backwards.

The Needlwoman Shop has a new catalogue coming out this month, and I know they have an overseas service.

Mrs. D.K. Ham, 29 Manor Park Close, West Wickham, Kent BR4 OLF England.

I would certainly appreciate someone describing to me what the doll called "Poor Pitiful Pearl" looks like. Is it a rag doll? I would like a pattern.

Mrs. J. Rudd, P.O. Box 18, Liberty, Mo. 64068

Can someone please help me to understand how to use gauge in crochet to cut patterns down to my size (3). I can crochet by the pattern given, but don't know how to make them smaller.

Lynn Frith, 1701 Thames No.136, Corpus Christi, Texas 78412

Would any of the readers have directions for cross-stitch colonial silhouettes?

Darlene Boker, 909 W. 7th Ave., Selah, Wn.

Can anyone tell me where I can buy Mary Card designs for crochet? I also would like to buy these books by Anne Orr: Afghan Book No.38, Cross-Stitch Book No.49, Needlepoint Book No.47.

Maxine Barron, 2712 Grim, Waco, Texas 76707

It has become harder and harder, as the magazines accumulate, to find a given article without the aid of an index. At length, I have taken the liberty of compiling my own for volume two.

The titles are divided topically, according to technique. First come those patterns that can be used with several techniques, divided into charts on graph paper and those patterns presented as lines on plain paper. The charts, of course, are suitable for filet crochet, filet knitting, darning on net, cross-stitch, mosaic crochet, etc. The other patterns are divided into rag doll patterns, patchwork patterns, applique patterns, and other designs which are mostly limited to painting and stitchery. Rag dolls aren't multiple technique patterns, of course, but they seem to fit in here better than elsewhere. This section ends up with a special group for alphabets - both, as it happens, from the charted designs.

Next comes a section on embroidery. This is all work on ready-made fabric, including patchwork.

The third section concerns itself with techniques that produce fabrics. First is knitting, divided into five categories. Next is crochet, divided into filet designs, filet technique, and other. Further division would be useful, but most of the titles are self-explanatory and I am tired. It is of interest to note that there are twelve indexable references to crochet in "Query and Quote" in this volume - more than any other technique. The other laces are divided into tatting, net darning, Battenberg, Teneriffe, and other.

The fourth section takes everything else - rugs, beadwork, reed-work (includes basketry and caning), history, an assortment of bags and cases collected under the title of "Gifties", and Misc.

Mrs. David E. Beeson, R.R. 2, Voorheesville, New York 12186

Charts begin on page 50

Index of Patterns in Olde Time Needlework, Volume 2

The numbers before each title indicate where it can be found. The first number indicates the volume - 2 in every case, since this index covers only 1974. The second number indicates the issue - 1 is Jan-Feb, 2 is Mar-April, etc. The third number is the page number. Thus 2-3-27 means page 27 in the April-May, 1974 issue.

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- 2-3-41 Query and Quote: Cross-Stitch Pattern of a Bumblebee from a Very Old D.M.C. Book
- 2-2-44 Query and Quote: Take a Cup for Auld Lang Syne in Filet
- 2-5-42 Rose Corners in Filet Crochet for Luncheon-Cloth and Napkins
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- 2-3-18 Snuggle Bunny
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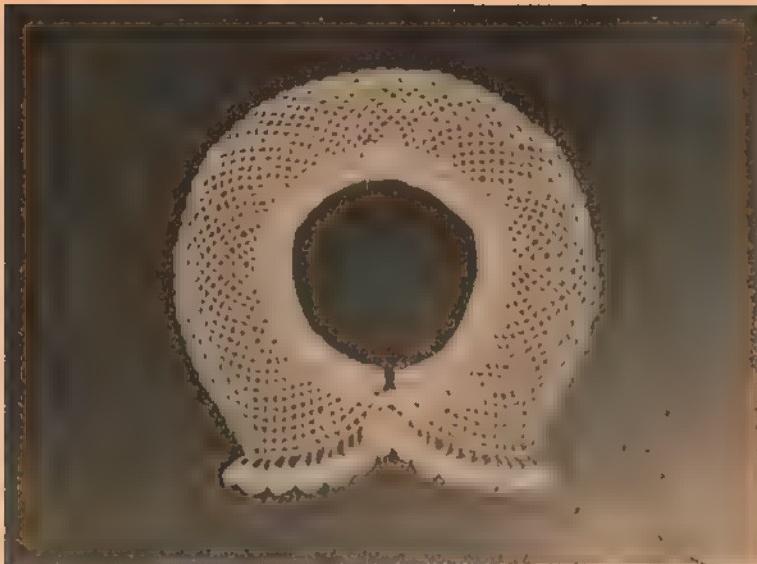
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NEGLIGEE YOKE OR DETACHABLE COLLAR

Materials:

Steel needle No.8

Ball Knit-Cro-Sheen yellow No.9

1. Chain 150, turn.

2. Dc 150 times into chain to form collar band. Ch 8, turn.

CROCHETED WAIST

Continued from page 48

the other sleeve and shoulder in the same way and join the back.

Collar: Ch 6, sc in first mesh of yoke, ch 6, sc in next mesh, ch 6, sc in next mesh; repeat around top of neck.

2d to 6th row inclusive: Same as previous row.

7th to 18th row inclusive: The same as previous rows, but work with chains of 7 instead of 6. Finish edge with ch 12, join in second mesh, ch 12, join in third mesh, continue across, turn, ch 12, join in 12, join in chain directly over top of open mesh, ch 12 and continue across, turn. Fill each chain of 12 with sc.

Long Cuff to Sleeve: Ch 1, join on bottom of sleeve, ch 12, sc in fifth st of ch 12, thus making an open mesh on the chain of 12, turn, ch 7, sc in open mesh, ch 7, sc in same mesh, ch 7, sc in same mesh (this makes group of 3 meshes), turn, ch 12, turn, sc in middle mesh, ch 7, sc in middle mesh; repeat until you have made 3 meshes in middle mesh; ch 4, join in top of sleeve where the 12 chains were started, ch 6, join in next mesh; repeat, making same pattern until 18 flowers are made, then crochet chain to bottom of last flower, join on long loop of 12 ch, ch 7, join in point of next loop of 7; repeat until

3. Dc 2 times into 4th st from hook on chain to form half shell, ch 1, dc 3 times into same st to form other half of shell, ch 4, sl st into 1st st on collar band to form yoke pattern. Ch 5, sl st into every other st on collar band to end of chain loops, chain 8, turn.

4. Dc 2 times into 4th st from hook on chain, ch 1, dc 3 times into same

around.

2d row: Start same as 1st row; repeat until there are eight rows.

Ruffle on Cuff: Ch 8, sc in point of 12 ch, ch 8, sc in same point, ch 8, sc in next point, continue same around.

2d row: Ch 10, sc in first mesh of 8 ch, ch 10, sc in same loop; repeat until there are four meshes in first mesh of 8 ch. Continue around, ch 6, turn.

3d row: Dc in first mesh, :- ch 6, dc in same mesh, ch 6, dc in next mesh; repeat from star.

Lower Part of Waist: Start at front. 1 sc, join on yoke, ch 7, sc in same st, ch 7, sc in next mesh on yoke, continue until under arm is reached, turn.

2d row: Ch 7, join in last mesh on first row, ch 7, sc in same mesh; repeat until 3 meshes are in each mesh on first row.

3d row: Single mesh in middle mesh of each group of three.

4th row: Triple mesh. Continue alternating in this way until there are 26 rows down front, and continue same across back, joining on under arm. Then work other side of front in the same way, joining on under arm of back.

Ruffle on Waist: Ch 10, turn; 3 hd in fourth st from needle, ch 2, 3 hd in same st, ch 3, dc in first st of foundation ch, ch 5, turn; 3 hd in ch of 2 in

st on chain to form shell, ch 4, sl st into center of chain to form beginning of yoke, ch 5, sl st into center of chain-loop. Repeat to end of chain-loop row. Ch 4, dc 3 times into center of shell, ch 1, dc 3 times into same shell, ch 4, turn.

5. Dc 3 times into center of shell, ch 1, dc 3 times into same shell, ch 4, sl st into center of chain-loop. Ch 5, sl st into next chain-loop. Repeat to end of chain row, ch 4, dc 3 times into center of shell, ch 1, dc 3 times into same shell, ch 4, turn.

6. Repeat row 5 for nine more rows. Clip thread and tuck end under.

Bow Tie: Make chain of 125 sts, sl st back along chain to end of chain row. Sl st back on other side of chain row. Clip thread and tuck inside last few sts.

Tie bow in front of yoke.

Note: Yoke can be used as collar over gown or for negligee, chemise, etc.

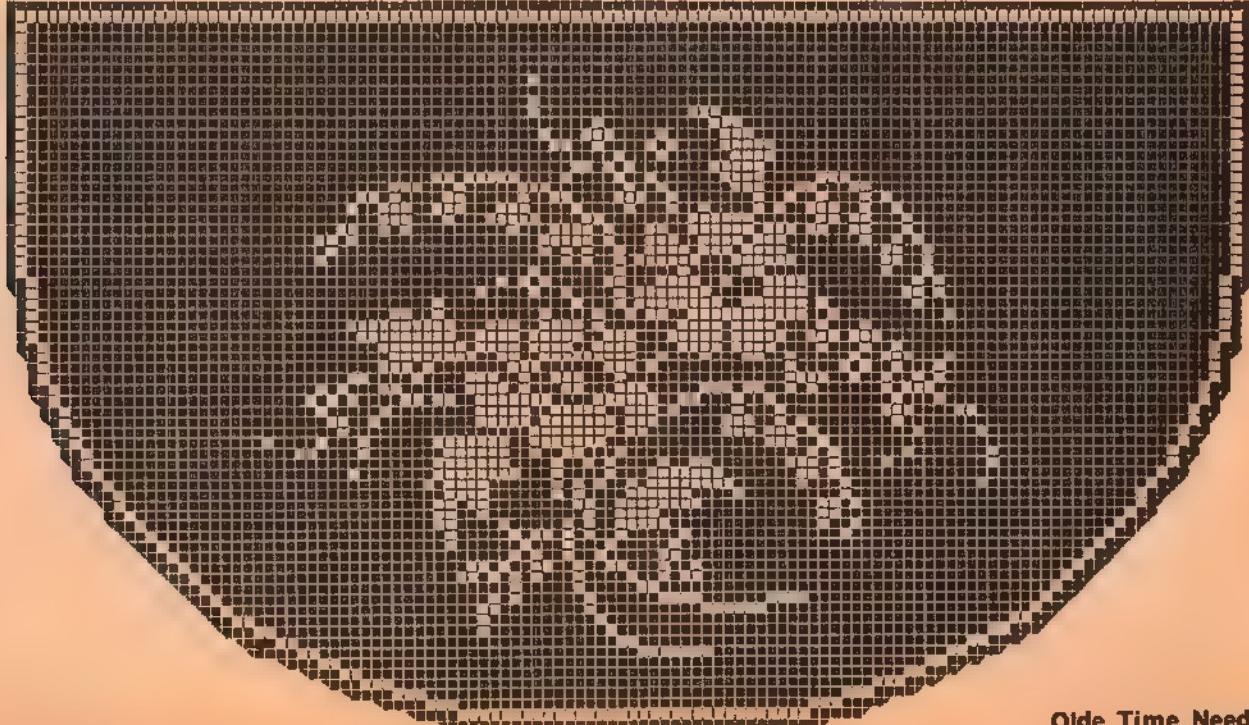
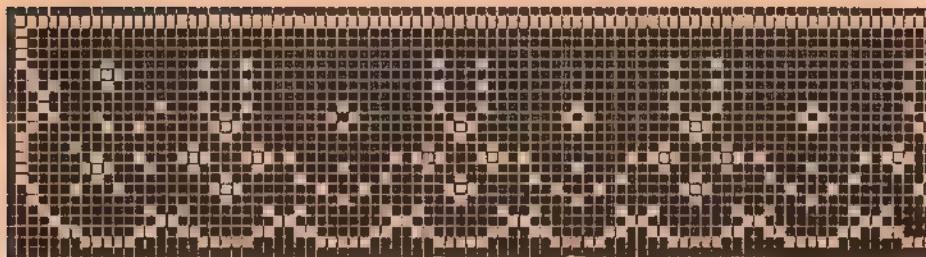
Edna M. Close, 1428 Bernal Ave., Burlingame, California 94010

center of first shell, ch 2, 3 hd in same space, ch 5, turn; 3 hd in center of previous shell, ch 2, 3 hd in same space, ch 3, dc in center of ch of 5, ch 5, turn; continue for the desired length, break thread. Catch thread in center of ch of 5, ch 8, catch in center of next ch of 5 with sc, and continue until you have 5 loops of 8 ch, ch 1, turn; work 15 hd in each of the first 4 loops of 8 ch, 8 hd in fifth loop of 8 ch, ch 8, turn; sc in center of next scallop, ch 8, sc in each of the remaining 3 scallops, ch 1, turn; 15 hd in each of the first 3 loops, 8 hd in last loop, ch 8, work 3 loops of 8 ch in this row, ch 1, turn; fill first 2 loops with 15 hd, work 8 hd in third loop, make 2 loops of 8 ch in next row, fill first loop with 15 hd and the 2d loop with 8 hd, make 1 loop of 8 ch in next row and fill with 15 hd, work 7 more hd in each of the unfinished loops up the side, to point. Work another scallop in the same way and repeat to end of foundation shells. Break thread. Catch thread in point of shell, ch 3, dc in first st of scallop, ch 3, skip 3 st, dc in next st, ch 3, skip 3 st, dc in next st, which will bring work to beginning of second scallop down side, continue to end of row, ch 3, turn.

2d row: Dc in dc of previous row, ch 1, p, ch 1, dc in next dc of previous row, and repeat to end of row.



BELGIAN BABY CAP



Materials:

Coats Mercerized Crochet No.100
No.14 hook

Gauge: Make 10 meshes to inch.

Crown

Start at front, working crosswise.
Ch 348.

1st Row: 115 bl.

Next 5 Rows: 1 bl, 113 sp, 1 bl.

7th Row: Start the flowers and follow design, leaving off meshes at each side to form the oval shape as shown in design.

Edge All Around

Start at one end, working crosswise. Ch 63.

1st Row: 1 bl, 18 sp, 1 bl.

2d Row: Add 1 bl at lower edge, 1 bl, 1 sp, 1 bl, 4 sp, 1 bl, 12 sp, 1 bl. Continue to follow design, adding bl at lower edge to form scallop. Make edge long enough to go all around crown, which if 10 to inch requires 2 corners and 13 scallops, plain, across front of cap and joined to this across bottom of crown are 28 scallops, sewed to the side of front edge corner and fulled on. A narrow ribbon sewed to lining of cap where insertion at back joins the corner, is used for beading through which to run narrower ribbon to tie and full the crown at back of neck.

Fancy rosettes to hold strings complete a beautiful cap.

MAN'S KNITTED WAISTCOAT

Continued from page 47

213. Knit 6, decrease by taking 2 stitches together, work to the end as usual.

214. Plain.

Repeat the last 2 rows twice.

219. Knit 6, decrease, work to within 10 stitches of the end of the row, turn, and knit back for the 220th row.

221. Knit 6, decrease, work to within 10 stitches of the end of last row, turn, and knit back the 222nd row.

Repeat the last 2 rows twice.

227. Knit 6, knit 2 together, knit plain to the end of the row, working all the stitches plain.

228. Plain.

Repeat the last 2 rows 3 times. Cast off.

Join the wool to the neck and knit plain the 39 stitches of the second shoulder.

2. Knit 6, work 27 in the pattern, knit 6.

3. Plain.

Repeat the last 2 rows 3 times.

10. Knit 6, increase 1, work to within 6 stitches of the end of the row, increase 1, knit 6.

Work 3 rows without increasing.

Repeat the last 4 rows once.

18. Knit 6, work in the pattern to within 6 stitches of the end, increase

1, knit 6.

Work 3 rows without increasing.

Repeat the last 4 rows 5 times.

There will be 49 stitches.

42. Same as the 10th row.

Work 3 rows without increasing.

Repeat the last 4 rows 5 times.

There will be 61 stitches.

66. Knit 6, increase 1, work to the end of the row.

Work 3 rows.

Repeat these 4 rows 3 times.

82. Same as the 66th row.

83. Plain.

There will be 66 stitches on the needle and the increases now cease.

84. Knit 1, purl 1, to within 6 stitches of the end of the row, knit these plain.

85. Plain.

Repeat these 2 rows 26 times.

138. Work 18 stitches, cast off 26 for a pocket, work to the end of the row as usual.

139. Knit 22, cast on 26, knit 18.

Work 18 rows.

158. Work to within 8 stitches of the end of the row, take 2 together, knit 6.

159. Plain.

Repeat these 2 rows twice.

164. Same as the 158th row.

165. Knit to within 10 stitches of the end of the row, turn.

166. Same as the 158th row.

167. Knit to within 10 stitches of the

end of the last row, turn.

Repeat the last 2 rows twice.

172. Same as the 158th row.

173. Knit plain all the stitches.

174. Knit plain to within 8 stitches of the end of the row, knit 2 together, knit 6.

175. Plain.

Repeat these 2 rows 3 times. Cast off.

Pick up and knit the 26 stitches cast on for the lower edge of the pocket-slit last made, holding the work with the right side toward you. Knit 7 plain rows and cast off.

Do the same with the other large pocket-slit.

Then pick up the 22 stitches cast on for the breast-pocket slit and knit 7 rows. Cast off.

Seam the sides of the waistcoat from the bottom to the garter-stitch border of the armhole. Work a row of double crochet up one front, round the neck and down the second front, to strengthen the edges. Treat the armholes in the same way.

Work the buttonholes and sew on buttons to correspond. The border of each front may be lined with sateen if it is wished to make the edge very strong.

Make a pouch for each pocket of sateen and sew neatly to the waistcoat on the wrong side. These are stronger than knitted pockets.

“Query & Quote”

I am interested in any and all designs, patterns, crafts and projects which were executed in the Art Nouveau style. These flowing, organic, vegetal, floral undulations were popular in the 1890's and early 1900's. I shall appreciate any assistance from readers and contributors.

L. Gaye Brown, 4E Royal Crest, Ruston, La. 71270

To date, my enjoyment of my "Olde Time Needlework" subscription has been restricted to "lookin' n readin'" and identifying old pieces of work my mother-in-law keeps giving me, especially a number of old Battenberg Lace pieces. This Christmas she gave me an old knitted counterpane I can date before 1909. I couldn't believe

my luck when I found the pattern for this piece in the November 1974 issue, on page 6. The space between the octagons on my counterpane is filled in with a basket weave stitch which I think is prettier than a plain knit stitch.

I have already gotten extra double pointed needles, planning to use this pattern to use up leftover 4-ply, 4 oz. yarn for a bright afghan.

By the way, I prefer using bobby pins to mark rows and especially to hold my knitting together for sewing or lacing. Thanks for a lovely magazine!

Frances P. Stewart, 1203 Patterson Rd., Dayton, Ohio 45420

EDITOR'S NOTE: And thank you for your lovely letter. You are fortunate to have such a generous

mother-in-law, and she is fortunate to have a daughter-in-law who shares her interest in beautiful old needlework. I am sure there are many who would envy such a relationship.

I am interested in knitting, especially anything to do with ribbon, sequins, beads, evening purses and filet knitting. Information on converting crochet directions to knitting would be helpful, also.

A sideline of mine is old-time recipes.

Mrs. Wm. Parham, 9912 Julie Dr., Box 219, Ypsilanti, Mich. 48197

During the 1940's, women wore snoods to keep their hair out of the machinery in manufacturing plants, and we also wore fancier ones for dress. Does anyone have a pattern for a snood?

Marge Niderg, 143 Pleasant Ave., Englewood, N.J. 07631

USEFUL KNITTED EDGINGS

Continued from page 53

top of last dc on ring, 7 more dc in ring, a ch 5 p, 9 dc, 1 half dc and 1 sc in rest of ring.

Cover stem ch closely with sc, 1 sc in same sp on braid. Repeat from -:- 4 times, on each ring, after the ch 3, making the sl st back into 2nd dc upside of previous ring, ch 3, 1 sl st back in last dc of last ring. This joins all rings together. When 5th ring is completed and braid is reached again, make 6 sc under each of next 2 ch loops, 3 sc under next, ch 3, 1 sl st up into 2nd dc on side of last ring, ch 3, 1 sl st in last sc on braid. 3 sc on same sp on braid. Repeat from beginning of 2nd row.

Abbreviations: Ch - chain; sc - single crochet; dc - double crochet; sp - space.

BLOSSOM TIME

Cast on 17 sts.

1st Row: Sl 1, -:- k 2 together, thread over, k 2, repeat from -:- once, k 2 together, thread over, k 2 together, thread over, k 4.

2nd Row: 2 double sts (to make double st, k 1, put it back on 1st needle and k it again) k 2 together, thread over, -:- k 2 together, thread over, k 2, repeat from -:- 2 more times, ending with k 3 instead of k 2.

3rd to 17th Rows Incl.: Alternate 1st and 2nd rows.

18th Row: Worked same as 2nd, but before starting row, make a scallop by drawing through a loop between 11th and 12th sts (counting back from tip of needle), put loop on hook and knit it with 1st st of row. This completes one scallop, repeat from 1st row for desired length.

Abbreviations: K-knit; st - stitches.

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Editorial (continued from page 2)

Crochet? It's one of several names for the Tricot stitch, which the Dictionary of Needlework says is only suitable for couvrepieds, counterpanes, muffatees, etc. Counterpane, you realize, is a corruption of counterpoint, the name originally given to a quilt or coverlet. It became counterpane because of the pane-shaped figures employed in the quilting.

I didn't have much luck with "muffatee", and can only conclude that it may have been one of the Victorian "unmentionables", or inexpressables, as they were sometimes called. But please, for the sake of my sanity, will somebody tell me....what in the world is a "couvrepied"?

Barbara Hall Pedersen

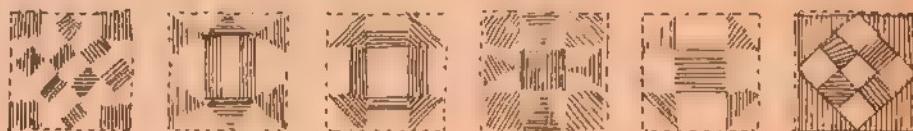
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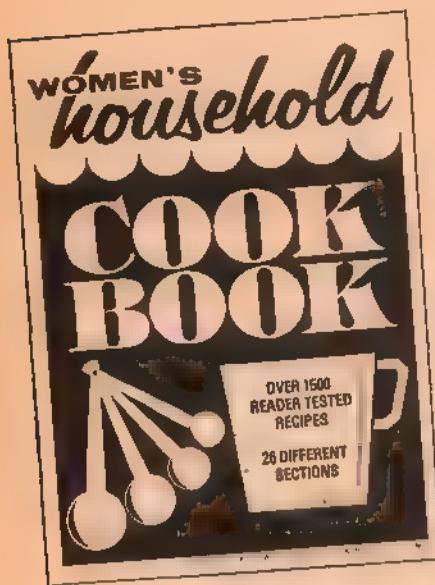
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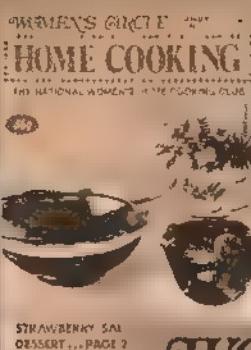
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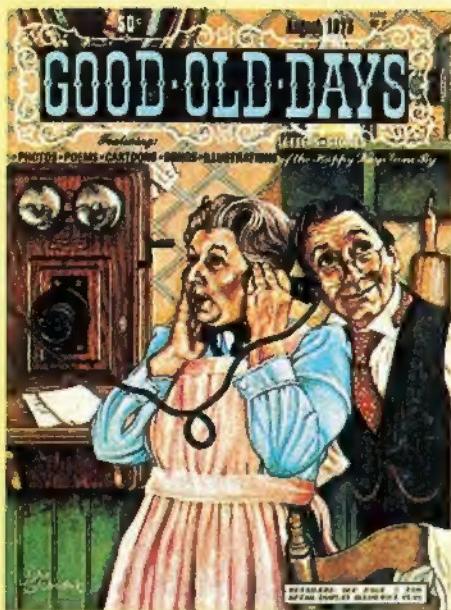
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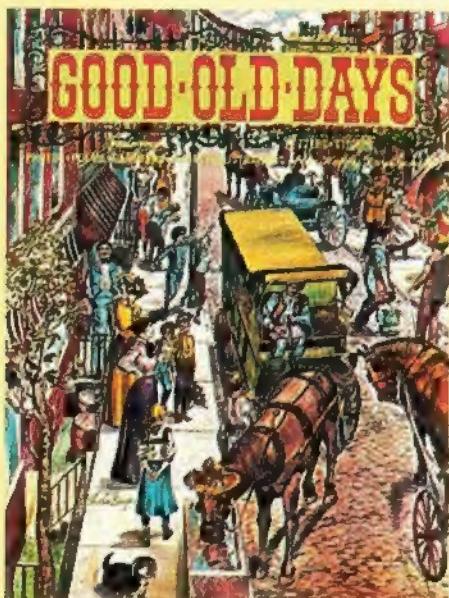
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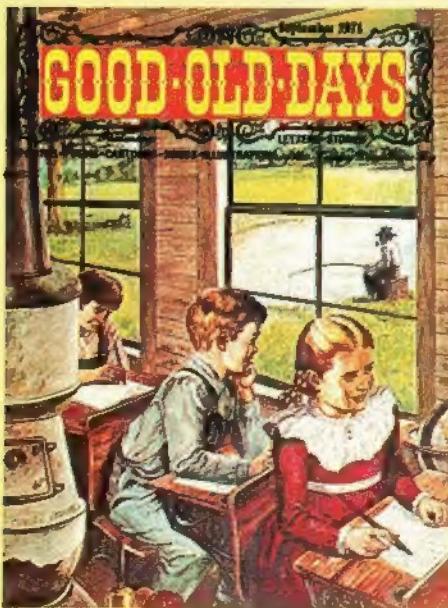
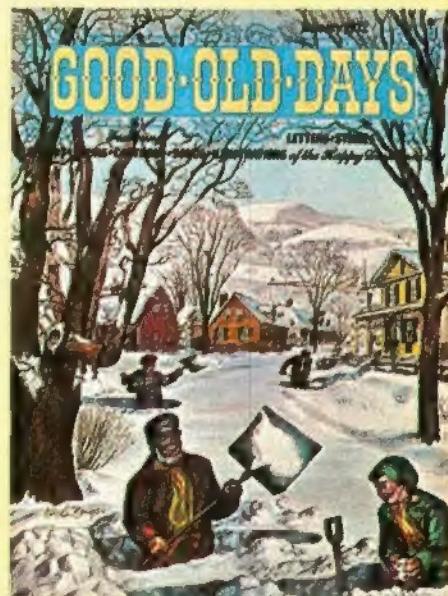
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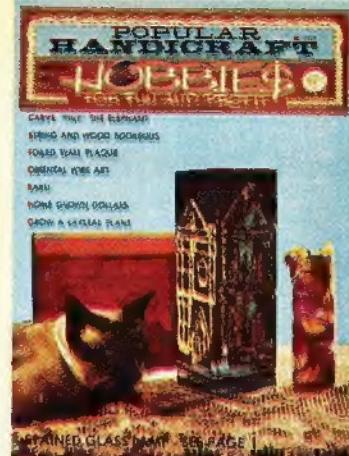
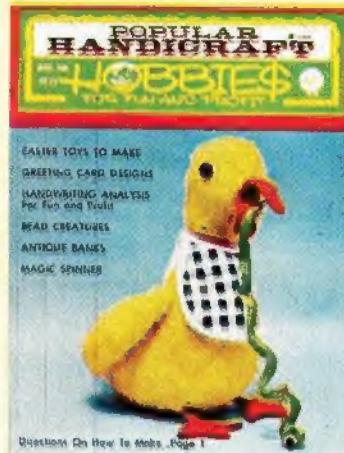
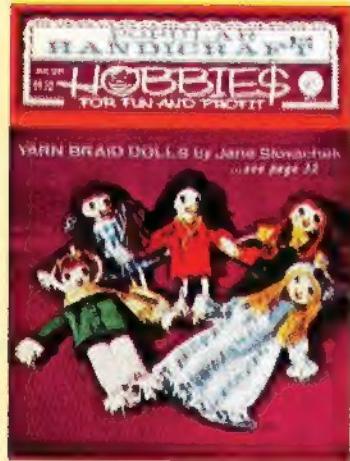
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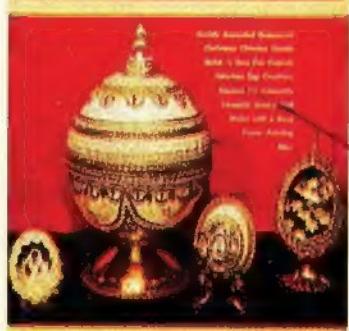
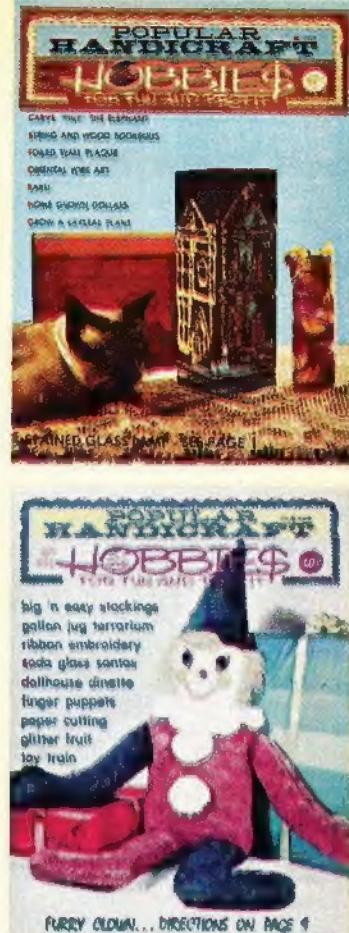
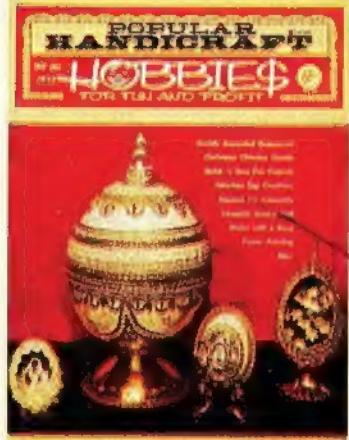
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